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LINEAR MEASURES.

Mètres (Dutch Ells).	Parisian Feet.	Prussian Feet.	Viennese Feet.	English Feet.
1	3,08	3,19	3,16	3,28
2	6,16	6,37	6,33	6,56
3	9,24	9,56	9,49	9,84
4	12,31	12,74	12,65	13,12
5	15,39	15,93	15,82	16,40
6	18,47	19,12	18,98	19,69
7	21,55	22,30	22,15	22,97
8	24,63	25,49	25,31	26,25
9	27,71	28,68	28,47	29,53
10	30,78	31,86	31,64	32,81
20	61,57	63,72	63,27	65,62
30	92,35	95,59	94,91	98,43
40	123,14	127,45	126,55	131,24
50	153,92	159,31	158,19	164,04
60	184,71	191,17	189,82	196,85
70	215,49	223,03	221,46	229,66
80	246,28	254,90	253,10	262,47
90	277,06	286,76	284,74	295,28
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BELGIUM AND HOLLAND

INCLUDING THE

GRAND-DUCHY OF LUXEMBOURG

HANDBOOK FOR TRAVELLERS

BY

K. BAEDEKER

WITH 14 MAPS AND 21 PLANS

TWELFTH EDITION, REVISED AND AUGMENTED

LEIPSIC: KARL BAEDEKER, PUBLISHER.

1897

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"Go, little book, God send thee good passage,
And specially let this be thy prayere
Unto them all that thee will read or hear,
Where thou art wrong, after their help to call,
Thee to correct in any part or all."

PREFACE.

The Handbook for Belgium and Holland, which is now issued for the twelfth time and corresponds with the twenty-first German edition and the sixteenth French, is designed to assist the traveller in planning his tour and disposing of his time to the best advantage; to supply him with a few remarks on the progress of civilisation and art in these interesting countries; to render him as far as possible independent of the services of hotel-keepers, commissionnaires, guides, and other members of the same fraternity; and thus to enable him to derive the greatest possible amount of pleasure and instruction from his tour.

The Handbook has been compiled almost entirely from the Editor's personal observation, and most of the country described has been repeatedly explored by him with a view to procure the latest possible information; but, as many of the data in the Handbook refer to matters that are constantly undergoing alteration, he will highly appreciate any corrections or suggestions with which travellers may favour him. Those already received, which in many instances have proved most useful, he gratefully acknowledges.

The introductory article on art has been contributed by *Professor Anton Springer* of Leipsic, and has been adapted for the use of English travellers with the kind assistance of *Mr. J. A. Crowe*, author of 'The Early Flemish Painters'. Other valuable remarks on many of the principal works of art mentioned in the Handbook are also from Professor Springer's pen.

The arrangement of the pictures in some of the Belgian galleries is frequently changed; but, as a general rule, the data afforded by the Handbook will enable the traveller to dispense with the costly and often bewildering catalogues.

The Maps and Plans, on which the utmost care has been bestowed, will prove of material service to the traveller when threading his way through the intricacies of the curious mediæval cities of Belgium, or when entangled in the network of railways, rivers, and canals with which the Netherlands are overspread.

Heights and Distances are given in English measurement. A kilomètre is approximately = 5/8 Engl. mile; 8 kil. = 5 M. The Populations are stated in accordance with the most recent census.

Hotels. The Editor has endeavoured to enumerate not only the first-class hotels, but also others of more modest pretensions, which may be safely selected by the 'voyageur en garçon', with little sacrifice of comfort and considerable saving of expenditure. The hotels which the Editor has reason to believe good of their class are distinguished by an asterisk, but he does not doubt that equal excellence may often be found in hotels that are unstarred and even unmentioned. The average charges and prices stated in the Handbook, although constantly tending to rise, will enable the traveller to form some idea of his probable expenditure.

To hotel-proprietors, tradesmen, and others the Editor begs to intimate that a character for fair dealing and courtesy towards travellers forms the sole passport to his commendation, and that advertisements of every kind are strictly excluded from his Handbooks.

— —

Abbreviations.

R. = Room.	ft. = English foot.
B. = Breakfast.	N. = North, northern, etc.
D. = Dinner.	S. = South, etc.
A. = Attendance.	E. = East, etc.
L. = Light.	W. = West, etc.
M. = English mile.	r. = right.
S. = Supper.	l. = left.
déj. = Déjeuner (luncheon).	hr. = hour.

The letter *d* with a date, after the name of a person, indicates the year of his death. The number of feet given after the name of a place shows its height above the sea-level. The number of miles placed before the principal places on railway-routes and high-roads generally indicates their distance from the starting-point of the route.

Asterisks are used as marks of commendation.

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BELGIUM.

I. Season and Plan of Tour.

The works of the painter and the architect are Belgium's great attractions; and as a large proportion of the traveller's time will therefore probably be spent in the cities and larger towns, he is recommended to select the spring or autumn in preference to the summer for his tour. At the same time, many delightful spots for spending the summer may be found on the banks of the Meuse, or in the environs of Spa.

The following tour, beginning at Ostend and terminating at Antwerp, will serve to convey an idea of the time requisite for a glimpse at the chief attractions of Belgium. Travellers entering Belgium from France, Holland, or Germany, will find no difficulty in planning other tours with the aid of the map.

Ostend and Bruges	1½ day
Ghent	1 ,,
Courtrai, Ypres, Tournai, Mons	2½-3 ,,
Namur, Valley of the Meuse	1 ,,
Liège, Maastricht, and the Petersberg	1 - 1½ ,,
Louvain and Brussels	3½ ,,
Waterloo	1 ,,
Malines	½ ,,
Antwerp	1 - 2 ,,
	13 - 15 days.

The Handbook renders the services of commissionnaires and guides entirely superfluous (half-a-day 2-3, whole day 4-5 fr.), and the traveller is particularly cautioned against employing those of an inferior class by whom he is importuned in the streets.

II. Money and Travelling Expenses.

Money. The Monetary System of France was introduced into Belgium in 1833; and by the Convention of Paris of 1865 Belgium belongs to a monetary league with France, Switzerland, and Italy. One franc, 100 centimes, 80 German pfennigs, 50 Austrian kreuzers, 47 Dutch cents, 20 American cents, and 9¾ pence are all nearly equivalent (see the money-table at the beginning of the book). The coins in common circulation are French Napoleons (20 fr.) in gold; 5, 2½, 1, ½, and ⅕ fr. pieces in silver; 10, 5, 2, 1 c. in copper; 20, 10, 5 c. in nickel. Swiss coins with the sitting figure of Helvetia, Italian coins (except the 5 fr. pieces), French

coins with the figure of the Republic on the face and the crowned Napoleon III. at the back, Greek and Papal coins should be refused. English and French banknotes and English gold are received at all the principal towns, hotels, and railway-stations at their full value (1*l.* = 25 fr.). Belgian notes from 20 to 1000 fr. are current in all parts of Belgium, but do not realise their full value in France or elsewhere. English circular notes are recommended for the transport of large sums, in preference to banknotes or gold, as they always realise a favourable exchange, and as, if lost, their value is recoverable. Money should not be changed except at the shops of the larger and more respectable money-changers; the small dealers seldom give the due rate of exchange.

Expenses. Hotels of the highest class are somewhat expensive at Brussels and the principal Belgian watering-places, but in most other parts of the country they will be found cheaper than in England. It is prudent to enquire the charges in advance. An inclusive 'pension' price may be generally be obtained if the traveller intends to remain for some time. The average charges in the first-class hotels are as follows: bed from 2-3 fr., coffee and rolls 1-1½ fr., dinner 3-5 fr., ½ bottle of Bordeaux 1½-2 fr., attendance 1 fr. The table d'hôte dinner in the larger towns is generally between 5 and 7 p.m. Supper may be ordered at a fixed charge of 2 fr. or upwards. The charges at hotels of the second class are about one-third lower, while the accommodation is sometimes quite as good, although less pretending. Hotel-expenses therefore need not exceed 10-15 fr. per day; the fees payable at picture-galleries, museums, and churches amount to 3-4 fr. per day, and travelling expenses to 8-10 fr.; so that most travellers should be prepared for a daily expenditure of at least 25-30 fr. each. On the other hand the 'voyageur en garçon', the artist, the student, and the pedestrian may easily reduce their expenditure to half that sum without much diminution of comfort.

III. Passports. Custom House.

Passports are now dispensed with in Belgium, but they are frequently useful in proving the traveller's identity, procuring admission to collections, and in obtaining delivery of registered letters.

Foreign Office passports may be obtained in London through Lee & Carter, 440 West Strand; E. Stanford, 55 Charing Cross; W. J. Adams, 59 Fleet St.; or C. Smith & Son, 63 Charing Cross (charge 2*s.*; agent's fee 1*s.* 6*d.*).

Custom House formalities are generally very lenient. The traveller should always, if possible, superintend the examination of his luggage in person. In crossing a frontier even the smaller articles of luggage usually kept in the railway carriage have to be submitted to inspection. The traveller is usually allowed a small supply of tobacco or cigars for personal use duty free, but he should declare it to the custom-house officers.

IV. Language.

The population of Belgium is mainly divided between two chief races: the *Walloons* almost exclusively confined to the basin of the Meuse or Maas, and the *Flemings* (about five-eighths of the whole) in the basin of the Scheldt.

The boundary between the Walloon and Flemish languages is a tolerably-straight line drawn from Liège southwards past Brussels to Calais, Walloon being spoken in a few isolated districts to the N., and Flemish here and there to the S. of the line. Brussels itself is divided (comp. p. 76). †

In spite of the efforts of the Flemish population (p. xiv), FRENCH is still the language of the government, the army, of most of the newspapers, of public traffic, of scientific literature, and indeed of all the upper classes, as it has been since the time of the crusades.

The WALLOON language, which resembles a very corrupt dialect of French, or *rouchi français* as it is termed by the French, is an early French (Romanic) patois, with Celtic and Teutonic elements, occurring occasionally in ancient documents and poems, and not entirely without its literature, but almost as unintelligible to a Frenchman as to an Englishman or a German. The learned Florentine *Guicciardini* (d. 1589), who as Tuscan ambassador resided for several years in the Netherlands, describes the Walloon language, in his *Descriptio totius Belgii*, as '*sermo communiter Gallicus; sed quia Galliam inter atque Germaniam positi, corruptus valde et perabsurdus*'. The following popular rhymes from the '*Almanach par maître Matthieu Laensbergh*' will serve as a specimen of the language:

JANUARY:

Il gna pu d'broûli ki d'poussîr.	Il y a plus de brouillard que de poussière.

FEBRUARY:

Li chôd' sop' so on vi stoumak,	La chaude soupe sur un vieil estomac,
So n'freut pai, on bon spet cazak,	Dans un pays froid une bonne épaisse casaque,
Ni ferît nin pu d'bin ki l'solo,	Ne ferait pas plus de bien que le soleil,
Si volèf' lûr on po sor no.	S'il voulait luire un peu sur nous.

APRIL:

C'est l'usège dist-on d' s'attrapé	C'est l'usage, dit-on, de s'attraper
Lonk et l'aut', li prumî d'avri:	L'un et l'autre le premier d'avril:
Si c'n'esteu ko qu'po s'diverti,	Si ce n'était que pour se divertir,
Qu'on koirah' in' got' à s'dupé!	Qu'on cherchât un peu à se duper!
Mais c'n'est pu po rir' qu'on s'surprin,	Mais ce n'est plus pour rire qu'on se surprend,
Dè mon si on ce reîe, ci n'est k' de gros des dîn.	Du moins si l'on en rit ce n'est que du gros des dents.
On s'tromp', on s'dispoie al tournaîe:	On se trompe, on se dépouille tour à tour:
C'est l'prumî d'avri tot' l'annaîe!	C'est le prem. d'avril toute l'année.

† Of the total population of 6,069,321 in 1891, 2,744,293 spoke Flemish

The Flemish language differs but slightly from the Dutch, both being branches of the lower German language. In the middle ages they formed but one tongue, and even at the present day the Flemish spoken language differs no more from the Dutch than some German dialects do from each other, while the written languages are almost identical, especially since about 1864, when the Flemish writers ceased to use certain unimportant orthographical peculiarities that had previously distinguished the languages. Flemish, although a rich and expressive language, cannot be called a highly-cultivated tongue, being spoken by the uneducated classes only, and possessing but little original literature. Centuries of Spanish, Austrian, and French domination have left the Flemish language unaltered for the simple reason that it was never used as a written language, except for catechisms, prayer-books, legends, etc., for the use of the lower classes. Since the year 1840, at the instigation of *J. F. Willems* (d. 1846), *Ph. Blommaert* (d. 1871), *Van Ryswyck* (d. 1849), *Hendrik Conscience* (d. 1883), and others, several scholars and societies have zealously striven to procure the introduction of Flemish into the higher political and social circles, and the 'Flemish movement' (*'Vlaamsche Beweging'*) is powerful to this day. A law was passed in 1873 permitting a more general use of Flemish in judicial proceedings than had previously been competent, in 1883 the use of the Flemish speech was re-introduced into the middle-class schools of the Flemish provinces, and in 1888 a knowledge of Flemish was made obligatory for Military Officers, but the fact remains unchanged, that a knowledge of French is still considered indispensable to all but the lowest agricultural and labouring classes.

The following peculiarities of pronunciation are common to Flemish and Dutch: *y* (in Dutch *ij*) is pronounced like the English i in time (but in West Flanders like e), *u* like the French u, *eu* like the French eu, *eeu* like the English a (in *fate*), *oe* like oo, *ae* like ah, *ou* as in English, *ui* like the French eu-i, *oei* like we, *sch* like s and the guttural ch in the Scotch *loch*, and *sch* at the end of a word almost like s.

After what has been said, it need hardly be added that a slight knowledge of French will enable the traveller in Belgium to converse with every one with whom he is likely to come in contact, and that an acquaintance with the Flemish and Walloon dialects will probably be of little use except to the philologist. Those who are ignorant of French will be glad to know that English is spoken at most of the principal hotels throughout the country.

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only, 2,485,072 French only, 700,519 Flemish and French, 33,026 German only, 58,059 German and French; 7195 Flemish and German, 36,185 Flemish, French, and German, and 4972 other languages only.

V. Churches, Picture Galleries, and Collections.

The Churches (Roman Catholic) are usually open all day, with the exception of the midday hours 12 to 2 or 3, but in the afternoon the visitor must sometimes apply to the sacristan. If the architecture or the pulpit be the chief object of interest it may be inspected in the forenoon, but when pictures are to be seen the attendance of the sacristan is necessary, as they are often covered with curtains or concealed in side-chapels. The best times in this case are 11-12 and the afternoon when there is no service. Fee for one person ½-1 fr., and for a party more in proportion. In many churches the fees are fixed by tariff, but here also a fee to the sacristan is occasionally expected.

The great Picture Galleries and other public Collections are generally open gratis from 10 or 11 a.m. till 3, 4, or 5 p.m., but on certain days a trifling fee for admission (½-1 fr.) is sometimes charged. For admission to town-halls and similar sights the fee is usually about the same. In visiting a private collection a single traveller is expected to give a gratuity of about 2 fr.

VI. Railways.

The most trustworthy time-tables are contained in the '*Guide officiel des voyageurs sur tous les chemins de fer de Belgique*', or '*Officieele Gids voor Reizigers*' published monthly, and sold at all railway-stations (edition in yellow cover, with map, 30 c.). — Greenwich (W. Europe) time is used throughout in Belgium (not in Luxembourg), and compared with the 'Mid Europe' time introduced in Germany, clocks are 1 hr. later. The reckoning of time from 1 to 24 o'clock has been officially introduced on the Belgian railways; thus 13 o'cl. corresponds to our 1 p.m., 20 to 8 p.m., 0.10 to 12.10 a.m., etc.

The fares on the Belgian lines per Engl. M. are now about 13 c. for the first, 10 c. for the second, and 7 c. for the third class; express fares are somewhat higher. Return-tickets are issued at a reduction of 20 per cent., and are available from 1 to 3 days according to the distance, but do not permit of breaking the journey. *Circular Tour Tickets* (155 M.; valid for 30 days) and *Fortnightly Tickets* (50, 38, or 25 fr.), valid on all the Belgian railways, are issued (see the Guide Officiel). No one is allowed on the platforms without either a railway-ticket or a platform-ticket (10 c.). — The guard is called *Garde* or *Conducteur*, or (Flemish) *Wachter*.

Luggage must be booked and paid for separately. On most of the international through-routes 56 lbs. are free, but on the inland routes the cost of its transport not unfrequently amounts to as much as a second or third class fare. The traveller is therefore recommended to restrict his requirements if possible to the limits of a travelling-bag or moderate valise, which when necessary he

can wield unaided, and take with him into the railway-carriage, so as to avoid the delay and expense incurred in booking it for the luggage-van. Trunks over 56 lbs. in weight, however, must be booked, and should be at the office at least $^1/_4$ hr. before the train starts. The luggage-offices are closed 3 min. before the hour of departure. An advantage peculiar to the Belgian railways is that, in the case of the inland traffic, luggage may always be forwarded by passenger-train whether the sender takes a personal ticket for the journey or not. Luggage may be insured at a charge of 10 c. per 100 fr. of the value. At most stations there is a left-luggage office, where a charge of 10 c. per day is made for one or two packages and 5 c. per day for each additional article.

There are Refreshment Rooms *(Buffets-Restaurants)* at a few of the Belgian stations only. They are mentioned in the above-noted official guide.

VII. Post and Telegraph Offices.

Postal Rates. *Ordinary Letters* within Belgium, 10 c. per 15 grammes ($^1/_2$ oz.); to Luxembourg or Holland 20 c.; other foreign countries 25 c. — *Post Cards* 5 c., for abroad 10 c. — *Printed Papers* 2 c. per 50 grammes, for abroad 5 c.

Post Office Orders (mandats de Poste) are issued for most countries in the Postal Union, at a charge of 20 pf. per 25 fr.

Telegrams. Within Belgium, 15 words 50 c., every 5 words additional to 50 words, 10 c., every 10 words thereafter 10 c. To Great Britain, 50 c. ground tax and 17 c. for every word; Germany, 50 and 9 c.; France, 9 c. every word.

Telephone within Belgium, 5 min. 1 fr., 10 min. 1 fr. 50 c.

VIII. History and Statistics.

The country called Belgium at the present day, which was originally peopled with a race of Celtic origin, and was subsequently overrun by Teutonic invaders, was conquered by *Caesar*, and remained under Roman supremacy until the beginning of the 5th century, when the Salic Franks established themselves in the district between the Schelde, the Meuse, and the Lower Rhine.

In the 9th century the country formed part of the Empire of Charlemagne. By the treaty of Verdun (843) the western provinces, Flanders and Artois, became part of France, while the eastern, including Brabant, fell to the share of Germany. With the development of the feudal system various hereditary principalities were established here as elsewhere. Thus arose the states of *Flanders*, *Artois*, *Hainault*, *Namur*, the duchies of *Brabant* and *Limburg*, the principality of *Liège*, the county of *Antwerp*, and the lordship of *Malines*, which at a later period rendered themselves independent of their powerful neighbours. Flanders, which attained to great prosperity by means of its manufactures

and commercial enterprise, carried on a long-continued struggle against France, the result of which, chiefly through the strenuous exertions of the cities of Ghent and Bruges, was the establishment of its complete independence. On the extinction of the male line of the Counts of Flanders in 1385, Flanders became annexed to *Burgundy* by the marriage of Philip the Bold with a daughter of the Flemish princely race, and by the beginning of the 15th cent. most of the other states were also united, by means of later marriages and other contracts, inheritance, etc., under the supremacy of the Dukes of Burgundy. This change of dynasty was most favourable to the growth of art in the Netherlands. The splendour-loving Philip the Bold (d. 1404) employed artists of every kind, particularly goldsmiths, while the name of his grandson *Philip the Good* (1419-1467), to whom Jan van Eyck was court-painter, is inseparably connected with the first bloom of Flemish painting.

In 1477 the Netherlands came into the possession of the *House of Hapsburg* by the marriage of *Mary of Burgundy*, the daughter of *Charles the Bold*, the last Duke of Burgundy, with *Maximilian*, afterwards Emperor of Germany. The children of this marriage were *Philip the Handsome* (d. 1506), Duke of Burgundy and King of Castile (in right of his wife, Johanna the Mad), and *Margaret of Austria*, regent of the Netherlands from 1506 to her death in 1530. Philip's son, *Charles V.*, who was born at Ghent in 1500, and subsequently became Emperor of Germany and King of Spain, succeeded also to the Netherlandish provinces, which on his abdication in 1555 came under the sway of his son Philip II. Thenceforward the Netherlands were subject to *Spanish Supremacy*. Philip appointed his half-sister, *Margaret of Parma*, regent of the Netherlands (1559-67), and selected *Granvella*, Bishop of Arras, as her counsellor and assistant. Religious agitations, the excessive increase of the number of the bishops (1559), the burdensome presence and the outrages of the Spanish troops, and other grievances led to numerous tumults, to suppress which the king dispatched the *Duke of Alva* to the Netherlands with an army of 20,000 men. The extreme cruelty with which Alva fulfilled his task resulted in the famous revolt of the United Netherlands in 1568. Success was achieved by the northern provinces only, which now constitute the Kingdom of Holland, whilst the southern districts, the present Kingdom of Belgium, after protracted and fierce struggles, still continued to groan under the oppressive yoke of the Spaniards. At length, under the régime of *Alexander Farnese*, Duke of Parma (1578-96), the third governor after Alva, Belgium also succeeded in recovering the civic liberties in behalf of which the war had originally broken out.

In 1598 the 'Spanish Netherlands' were ceded by Philip II. as a fief to his daughter *Clara Isabella Eugenia* on the occasion of her marriage with *Albert*, Archduke of Austria, the Spanish governor. Under their régime the wounds which the country had suffered

during the war began to heal. The princely pair exerted themselves in every way to promote the welfare of the provinces under their care; industry and commerce once more flourished, and the administration of justice was reorganised. Their religious zeal, of a strong anti-reformation type, was displayed in the foundation of new monasteries, colleges, and other Roman Catholic institutions, but at the same time materially contributed to the development of art. Numerous churches, in the gorgeous but somewhat degraded taste of the period, were built and decorated with brilliant altar-pieces. The Archduke and his wife, moreover, rendered the country an important service by securing the services of Rubens, who in 1609 had made up his mind to settle in Italy. They appointed him their court-painter, permitting him at the same time to reside at Antwerp, the centre of Flemish art.

After Albert's death without issue (1621) the Netherlands reverted to Spain, which during the wars of the latter half of the 17th cent. was obliged to cede many of its provinces (Artois, Thionville, etc.) to France. In 1714 these provinces were awarded by the Peace of Rastadt to the House of Austria.

The '*Austrian Netherlands*' were wisely and beneficently governed by the archdukes of Austria, who held the office of Stadtholder, and for a brief period the glorious days of the Burgundian régime appeared to have returned. The governors of that period, especially under the Empress Maria Theresa, are still gratefully remembered by the Belgians. The opposition which the reforms of the *Emp. Joseph II.* encountered at length (in 1789) gave rise to the 'Brabant Revolution', headed by *Van der Noot* and *Vonk*, but the independence thus attained lasted for a single year only, and under *Emp. Leopold II.* the Austrians again took possession of the country.

This revolution, however, paved the way for the interference of the French, whose aid had been invoked by the liberal parties. In 1794 the whole of Belgium was occupied by *French Republicans*, who divided it into nine departments. In 1814 the French supremacy was finally shaken off.

The Treaty of London, of 28th June, 1814, and the provisions of the Congress of Vienna, of 7th June, 1815, united Belgium and Holland under the name of the *Kingdom of the Netherlands*, and elevated *William of Orange*, son of the former stadtholder of the Seven Provinces, to the newly-constituted throne. Belgium was again severed from her constrained union with Holland by the Revolution of 1830. On 10th Nov. the provisional government summoned a national congress, by which the Duc de Nemours, son of Louis Philippe, was invited to become the sovereign of Belgium. The French monarch having declined the dignity in behalf of his son, *Leopold of Saxe-Coburg* was next selected by the congress, and that prince accordingly ascended the throne on 21st July, 1831.

The treaty of the intervening powers, signed at London on 15th

Nov., 1831, by the representatives of the five great powers and of Belgium, although not finally recognised by the exasperated King of Holland till 1839, constituted the *Kingdom of Belgium* one of the independent European states, and determined the boundaries and the relations between the two disunited kingdoms.

King Leopold II., born in 1835, the son of Leopold I. (b. 1790, d. 1865) and of Louise, his second consort, daughter of Louis Philippe (d. 1850), ascended the throne on 10th Dec., 1865. His *Queen* is Marie Henriette, daughter of the late Archduke Joseph. The royal family consists of the Princesses Louise (b. 1858; married in 1875 to Prince Philip of Saxe-Coburg), Stephanie (b. 1864; married in 1881 to Rudolph, Crown Prince of Austria, d. 1889), and Clementine (b. 1872). Leopold, the only son (b. 1859), died at the age of ten. The Count of Flanders (b. 1845), who is married to Princess Mary of Hohenzollern, is the King's brother. Charlotte, the widow of Maximilian, Emp. of Mexico (d. 1867), is a sister of Leopold II.

The Kingdom of Belgium has an area of 11,373 sq. M., and a population of 6,341,958, of whom only 15,000 are Protestants and 3000 Jews, the remainder being Roman Catholics. The country is divided into nine provinces, *viz. Antwerp*, *Brabant*, *W. Flanders*, *E. Flanders*, *Hainault*, *Liège*, *Limburg*, *Luxembourg*, and *Namur*. The density of population amounts to about 520 per sq. M., and varies from 873 per sq. M. in Brabant to 128 per sq. M. in Luxembourg. Brabant, E. Flanders, and Hainault are, with the exception of some of the manufacturing districts of England, among the most densely peopled districts in the world.

Army. The Belgian army is destined on principle only for the defence of the country and of the neutrality assured to it by the Treaty of London (p. xviii). It consists of 138,000 men, and in time of peace, of 50,000 men. The army is composed of the following regiments: 1 Carabineers, 3 Riflemen, 14 Infantry of the line, 1 Grenadiers; 2 Chasseurs-à-cheval, 4 Lancers, 2 Guides, whose celebrated band is one of the best in Europe; 4 Field Artillery (40 batteries of 6 guns each, 14 mounted), 4 Fortress Artillery (48 batteries); 1 Engineers; 1 Telegraph, and 1 Railway company. There are also several companies of the military train and pontoniers. — The *Garde Civique*, or militia, consists of 43,000 men.

The national colours are red, yellow, and black, placed in three perpendicular stripes, which were the colours of the ancient Duchy of Brabant. The armorial bearings of Belgium consist of the Lion of Brabant, with the motto '*L'union fait la force*'.

In 1895 Belgium possessed 55 merchant-ships, including 50 steamers, of an aggregate burden of 78,271 tons; and 373 fishing-boats of 9943 tons. It has no navy.

Characteristics. Those indicated by the following monkish lines are said to exist to some extent even at the present day: —

'*Nobilibus Bruxella viris, Antwerpia nummis,*
Gandavum laqueis, formosis Bruga puellis,
Lovanium doctis, gaudet Mechlinia stultis'.

(Brussels rejoices in noble men, Antwerp in money, Ghent in halters, Bruges in pretty girls, Louvain in learned men, and Malines in fools.) Halters are mentioned in connection with Ghent in allusion to the frequent humiliations to which its turbulent citizens were subjected by their sovereigns. The unenviable reputation of the citizens of Malines originated in the story that they once mistook the moon shining through their cathedral-tower for a conflagration, and endeavoured to extinguish it by means of the fire-engines. — A Flemish variant on the above calls the luxurious inhabitants of Brussels, '*de kieken-fretters*' ('chicken-eaters'); the self-complacent merchants of Antwerp, '*de signooren*'; the citizens of Ghent, '*de strop-draagers*' ('halter-bearers'; see above), of Bruges, '*de sotte Brugge naaren*', of Louvain, '*de koei-schieters*' ('cow-shooters', because they once mistook a herd of cows for the enemy), and of Malines, '*de maan-blussers*' ('moon-extinguishers', see above).

HOLLAND

I. Plan of Tour.

The following tour of a week is recommended to the traveller whose time is limited: —

	Day
From London to *Rotterdam* by steamboat; or from Antwerp to Rotterdam by railway	1
Rotterdam, and thence by railway to the *Hague*	1
To *Scheveningen;* also visit *'T Huis ten Bosch.*	1
To *Leyden*, and the same evening to *Haarlem*	1
Haarlem, and in the evening to *Amsterdam*	1
Amsterdam, and Environs	1
To *Utrecht* and thence by railway to *Arnhem*	1

A hasty glance at the principal places in Holland may thus be obtained in a week or ten days, but the traveller whose time permits should devote a longer period to this interesting country. The following will be found a pleasant and instructive tour of a fortnight: —

	Days
From London, or from Antwerp, to *Rotterdam*	1
Rotterdam and *Delft*	1
The *Hague* and *Scheveningen*	2
Leyden and *Haarlem*	1½
Alkmaar; Helder, and back to Haarlem	3
Amsterdam and Environs	3
Utrecht	1
Arnhem	1

II. Money and Travelling Expenses.

Money. The Dutch currency consists of florins (gulden or guilder) and cents. The florin (1*s.* 8½*d.*) contains 100 *cents*, or 20 *stuivers*, or 10 *dubbeltjes*. The only gold coins now issued are pieces of 10 fl., known as *Gouten Tientjes;* the gold pieces of earlier date still occasionally met with cannot be exchanged without a slight loss. The silver coins are pieces of 2½ *(rijksdaalder)* and 1 florin, and of 50, 25 *(kwartje)*, 10 *(dubbeltje)*, and 5 *(stuiver)* cents. A stuiver, or 5 cents, is worth 1*d.* English. English, French, or German money is taken at the hotels and railway-stations. The average exchange for a Napoleon is 9 fl. 40 cents, for a sovereign 11¾-12 fl., for a 20 mark piece 11 fl. 80 cents.

Expenses. Living in Holland is not cheap, though the common saying that a florin in Holland goes only as far as a mark in Germany is an exaggeration. The Dutch seaside resorts, especially Scheveningen, have the reputation of being expensive. The hotels at the principal towns and resorts of travellers are generally clean and

comfortable, but inferior to those of Belgium and Germany. In some respects they resemble the hotels in England more than those in other parts of the continent. The usual charge for a bedroom is 1-1½ fl., breakfast (plain) 50-80 cents, table d'hôte 2½-3 fl., attendance ½ fl. — Luncheon is generally taken between 11.30 and 2, dinner between 5 and 7 o'clock.

Fees at museums, churches, etc., should not exceed 2 fl. per day. Hotel expenses amount to 7-8 fl. daily, and travelling and other expenses to 4-5 fl., so that the total cost of a tour in Holland will be 13-15 fl. a day. The 'voyageur en garçon' may reduce his expenditure to one half of this sum by breakfasting at the cafés, dining at unpretending restaurants, and avoiding the more expensive hotels. It may also be remarked that the steamboats on the canals, the Rhine, Meuse, Yssel, etc., afford a cheaper, and often pleasanter mode of travelling than the railways.

III. Passports, Custom House.

Passports may be dispensed with in Holland, as in Belgium, but the traveller had better be provided with one if he contemplates a prolonged tour.

Custom House. All new articles, especially if not wearing-apparel, are liable to pay duty according to their value, which must be declared beforehand. New articles not previously declared are liable to confiscation.

IV. Language.

A slight acquaintance with the Dutch language will contribute greatly to the instruction and enjoyment afforded by a tour in Holland. German, however, is very generally understood, and English and French are spoken at all the best hotels and other principal resorts of travellers. Those who have a knowledge of German, Danish, or Swedish will recognise the identity of the roots of the great majority of the words in these languages with those of the Dutch. The language, which may be described as a Lower Frankish dialect, and which existed in a written form as early as the 13th century, developed its individuality more strongly during the wars of independence of the 17th century. It is expressive and highly cultivated, and free from the somewhat vague and ungrammatical character which stamps Flemish as a mere patois. Like other languages of purely Teutonic origin, it has admitted a considerable number of Romanic words to the rights of citizenship: thus, *kantoor* (comptoir), *kwartier* (quartier), *katoen* (coton), *kastrol* (casserole), *rekwest* (requête), *gids* (guide), etc. Words of foreign origin, however, have been imported from motives of convenience or fashion, rather than absolute necessity. The language is remarkably rich and full of vital energy, and words of purely native growth are to be found in almost every branch of science

and art. The following lines from two popular ballads will serve as a specimen: —

Wien Neêrlandsch bloed in de aderen vloeit,
Van vreemde smetten vrij,
Wiens hart voor land en Koning gloeit,
Verhef den zang als wij:
Hij stel met ons, vereend van zin,
Met onbeklemde borst,
Het godgevallig feestlied in
Voor Vaderland en Vorst.
(Tollens.)

(Literal translation: 'Let him, in whose veins flows Netherlandish blood, free from foreign stain, and whose heart glows for country and king, raise the song with us, united in sentiment, with unburdened breast, in the festal song, pleasing to God, for Fatherland, and Sovereign'.)

Wij leven vrij, vij leven blij
Op Neêrlands dierbren grond,
Ontworsteld aan de slavernij,
Zijn wij door eendracht groot en vrij;
Hier duldt de grond geen dwingelandij
Waar vrijheid eeuwen stond.
(Brandt.)

(Literal translation: 'We live free, we live blithe, on Netherlands' dear ground; delivered from slavery, we are through concord great and free; here the land suffers no tyranny, where freedom has subsisted for ages'.)

The *pronunciation* of Dutch somewhat resembles that of German, but is more guttural, and therefore more difficult for the English student. The vowels *a*, *e*, *i*, *o*, *u* are pronounced as in French, and are lengthened, but not altered in sound, by being doubled (thus *oo* = *ō*); *ei* and *ij*, or *y*, are like the vowel sound in the French *pays*; *au* and *ou* like ow in now, but broader (aw-oo); *eu* like the French eu or the German ö; *oe* like the English oo or the German u; *ui* has a sound fluctuating between oi and ow (as in now). In most other combinations of vowels each retains its usual sound. All the consonants are pronounced as in English, except *g* and *ch*, which have a guttural sound like the ch in the Scotch word *loch*, or the g in the German *Tag*; *w*, which is pronounced like v; *j* like the English y or ee; and v like f. Final n is often dropped in colloquial speech (*e.g.* Leyde' for Leyden).

The *definite article* is *de* for the masculine and feminine, and *het* for the neuter; genitive *des*, *der*, *des*, or *van den*, *van de*, *van het*; dative *den*, *der*, *den*, or *aan den*, *aan de*, *aan het*; plural for all genders *de*, *der*, *den*, *de*.

The *declension* of substantives and adjectives resembles the German. The plural of substantives is formed by the addition of *s* or of *en* (dative plural always *en*).

The *pronouns* are *ik*, I; *mij*, me, to me; *gij*, thou, you; *u*, thee, to thee, you, to you; *hij*, he; *hem*, him, to him; *het*, it; *zij*, she; *haar*, her, to her; *zij*, they; *hun*, to them; *hen*, them. *Mijn*, *mijne*, my; *uw*, *uwe*, thy, your; *zijn*, *zijne*, his; *haar*, *hare*, her; *onze*, *ons*, our; *hun*, *hunne*, their. *Wie*, who (interrog.); *wat*, what; *hoe*, how; *wanneer*, when.

Cardinal numbers: een, twee, drie, vier, vijf, zes, zeven, acht, negen, tien, elf, twaalf, dertien, veertien, vijftien, zestien, zeventien, achtien, negentien, twintig, een en twintig, etc., dertig, veertig, vijftig, zestig, zeventig, tachtig, negentig, honderd,

duizend. *Ordinal numbers:* de eerste, de tweede, de derde, de vierde, achtste (8th), etc., de twintigste, de tachtigste (80th), etc. *Partitive numbers:* een half, een derde, een vierde, etc.

Auxiliary verbs. Hebben, to have; *zijn* or *wezen*, to be; *zullen*, the infinitive of shall or will (future sense); *worden*, to be (in the formation of the passive voice)

ik heb	*ik ben*	*ik zal*	*ik word*
gij hebt	*gij zijt*	*gij zult*	*gij wordt*
hij, zij heeft	*hij, zij is*	*hij, zij zal*	*hij, zij wordt*
wij hebben	*wij zijn*	*wij zullen*	*wij worden*
gij hebt	*gij zijt*	*gij zult*	*gij wordt*
zij hebben	*zij zijn*	*zij zullen.*	*zij worden*
gehad, had.	*geweest*, been.		*geworden*, been.

The *conjugation* of verbs and the *construction* of sentence closely resemble the German.

The form of address among the upper classes is always *U* (properly *Uwe Edele*, Your lordship, Ital. Vossignoria), with the thir. person singular, and often with the addition of *Mynheer*. A married lady is addressed as *Mevrouw* (pronounced Mĕfrow), a young lady as *Jonge juffrouw*. *Juffrouw* is uniformly used in addressing bar-maids, female attendants in shops, etc. — Among the common people *gij* or *jij*, abbreviated into *je*, is used with the second person plural. *Je* is also made use of in familiar speech by persons of the upper ranks, but the stranger is recommended to abide by the more formal mode of address.

Mag ik u vragen, hoe ga ik naar . . ?	May I ask you how I am to go to . .
Wat is de kortste weg naar . . ?	Which is the shortest way to . .
Ga regt uit, en dan de eerste straat links, rechts.	Go straight on, and then by the firs street to the right, to the left.
Ik dank U, mijnheer.	Thank you, Sir.
Ik zal met den spoorweg (or simply *met het spoor*), *met het stoomboot, reizen.*	I shall travel by railway, by steamer.
Kruier, breng de bagage naar het spoor.	Porter, take the luggage to the station.
Ik geloof dat het te laat is.	I believe it is too late.
In welke klasse reist U, mijnheer?	In which class will you travel?
Ik zal een kaartje (or *billet*) *vor de tweede klas nemen.*	I shall take a ticket for the second class.
Hoe laat is het?	What o'clock is it?
Het is kwartier voor tweeën, over drieën, halftien.	It is a quarter to two, a quarter past three, half-past nine.
De trein vertrekt om vijf uur en komt om tien aan.	The train starts at 5 o'clock and arrives at ten.
Hoe lang houden wij hier still?	How long do we stop here?
Waar zijn wij nu?	Where are we now?

Dit is de laatste station.	This is the last station.
Koetsier, breng ons naar . .	Coachman, drive us to . . .
Wacht, ik moet nog mijne bagage halen.	Wait, I must fetch my luggage.
Bij het hôtel . . . ophouden.	To stop at the . . . hotel.
Hoeveel is de vracht?	What is the fare?
Een fooi.	A fee.
Kan ik een kamer krijgen? met één bed, twee bedden.	Can I have a room? with one bed, with two beds.
Zeker, mijnheer.	Certainly, Sir.
Kellner, wat hebt gij te eten? het ontbijt, het middaggeten, het avondeten; drinken.	Waiter, what have you to eat? breakfast, dinner, supper; to drink.
Breng mij gebraden rundvleesch, schapenbout, kalfsborst, ham, visch, aardappelen, groente (fem.), *brood, boter, vruchten, kaas, wijn, bier, koffy, thee, jenever, bitter. Mes, vork, lepel, glas, bord, eene flesch.*	Bring me roast beef, leg of mutton, breast of veal, ham, fish, potatoes, vegetables, bread, butter, fruit, cheese, wine, beer, coffee, tea, gin, bitters. Knife, fork, spoon, glass, plate, bottle.
Ik zal morgen om zeven ure vertrekken; wek mij om zes.	I shall start to morrow at 7 o'clock; wake me at 6.
Hoeveel bedraagt onze nota?	How much does our bill come to?
Wat moeten wij U betalen?	What must we pay you?
In welke straat is het museum?	In which street is the museum?
Hoe ver is het van hier?	How far is it from here?
Wanneer is het geopend?	When is it open?
Dagelijks kosteloos, van tien tot drie uur, behalve —	Daily, gratis, from ten to three, except —
'S woendags en 's zaturdags tegen entréegeld.	Wednesdays and Saturdays on payment.
Zondag, maandag, dinsdag, donderdag, vrijdag.	Sunday, Monday, Tuesday, Thursday, Friday.
Heden, morgen, gisteren.	To-day, to-morrow, yesterday.
Ik wensche eenige photographiën te koopen, gezichten van . . . , kopijen naar de schilderijen van . . .	I want to buy some photographs, views of . . . , copies of the paintings of . . .
Laat mij zien wat gij hebt.	Let me see what you have.
Dat is niet mooi.	That is not pretty.
Wat is de prijs?	What is the price?
Wat vraagt je er voor?	What do you ask for this?
Ik heb geen klein geld bij mij; kunt gij mij wisselen?	I have no change with me; can you change me (some money)?
Ja, mijnheer; neen, mijnheer.	Yes, sir; no, sir.
Als 't U belieft.	If you please.
Met vragen komt men te Rome.	By questioning one gets to Rome.

V. Churches, Picture Galleries, and Collections.

Churches are shown by the sacristans, who demand the large sum of 25 c. from each visitor, frequently according to tariff. As Dutch churches contain few works of art beyond an occasional tomb, most travellers will spend their time elsewhere.

Picture Galleries and Collections are generally open from 10 a.m. till 3 or 4 p.m. In all collections belonging to the state gratuities are forbidden; sticks and umbrellas must be given up at the door, but no charge is made for taking care of them. These last remarks do not apply to municipal collections. The usual gratuity at private collections is 1 fl.

VI. Railways.

Most of the remarks made with regard to Belgian railways apply to the Dutch also. Holland also possesses an extensive system of steam-tramways.

The best railway time-tables are contained in *Huart & Meijer's Officiëlc Reisgids voor Spoor-en Tramwegen in Nederland* (10 c.). Other means of travelling (steamboats, diligences, omnibus, tramways, etc.) are only contained in *Van Santen's Officiële Reisgids voor Nederland*, published monthly (with small map, 15 cents, with large map, 25 cents). The hours of departure of the fast trains (1st and 2nd class) are printed in Italics; *v.* (vertrek) means departure, and *a.* (aankomst) arrival. To change carriages is *overstappen.* — On the Dutch railways, Greenwich or West Europe time is introduced (comp. p. xvi); for local traffic, Amsterdam time is used, which is 20 min. in advance of the West Europe time.

VII. Post and Telegraph Offices.

Postal Rates. *Ordinary Letters* within Holland 5 c. per 15 grammes ($^1/_2$ oz.); for abroad 12$^1/_2$ c. — *Post Cards* 2$^1/_2$ c.; for abroad 5 c. — *Printed Papers & MSS.*, 25 gr. 1 c., 100-150 gr. 5 c., 150-200 gr. 7$^1/_2$ c., 200-300 gr. 10 c., etc.

Post Office Orders are issued for most countries in the Postal Union, at a charge of 12$^1/_2$ c. per 10 gulden.

Telegrams. Within Holland, 10 words 25 c., each additional 2 words 3 c. extra. — To Great Britain, 5 words 50 c., each additional word 10 c.; to the United States, each word 82, 92, or 97 c. or more, according to the distance.

VIII. Dutch Characteristics.

Towns. Most of the Dutch towns, especially those in Noord-Holland, Zuid-Holland, Friesland, and Groningen, as well as the open country, are intersected in every direction by canals *(Grachten)*, which are generally enlivened with numerous barges. The different quarters of the towns are connected by means of drawbridges *(ophaalbruggen)*, now being replaced, however, by swing-bridges

(draaibruggen). The roads and streets skirting the canals are usually planted with trees, which render them shady and picturesque.

The Dutch houses are generally lofty and narrow, and constructed of brick and white cement. The beams occasionally seen projecting from the gables are used for hoisting up goods to the lofts, which are used as magazines. The windows of the ground-floor being generally of ample dimensions, and polished with the scrupulous care which characterises the Dutch of all classes, the houses present a far more cheerful and prosperous appearance than is usual in large towns. At the cellar-doors in the side-streets, sign-boards with the words *'water en vuur te koop'* (water and fire to sell) are frequently observed. At these humble establishments boiling-water and red-hot turf are sold to the poorer classes for the preparation of their tea or coffee. Many of the houses and public buildings are considerably out of the perpendicular, a circumstance due to the soft and yielding nature of the ground on which they stand.

In many Dutch towns the custom prevails of affixing bulletins to the doors of houses in which persons are sick, in order that their friends may be apprised of the state of their health without knocking or ringing. At Haarlem and Enkhuizen the birth of a child is announced by means of a small placard adorned with red silk and lace, and the friends of the family are entertained on these occasions with *'kandeel'* (a kind of mulled wine) and *'kaneel-koekjes'* (cinnamon-cakes). Betrothals are celebrated by an unlimited consumption of *'bruidsuiker'* ('bridal sugar', or sweet cakes) and *'bruidstranen'* ('bridal tears', as the spiced wine is figuratively called).

The *Chimes* in the towers of the churches, or other public buildings, proclaim the quarters of every hour by playing a few bars of some popular or operatic air.

The *'Gaper'* (gaper), a painted Turk's or Moor's head, is a customary sign for druggists' shops. A large crown, decorated with box-leaves and gilding, suspended beneath the Dutch flag, is an indication that new herrings have arrived in the shop thus adorned. *'Tapperij'* (tap-room), or *'hier verkoopt man sterke dranken'* (strong drinks are sold here), with the addition of *vergunning* (licensed), are the common signs for taverns. *'Dit huis is te huur'* (this house is to hire, or let) is also frequently observed.

Stoofjes, or foot-warmers, are universally employed by the female members of the community, and are seen in great numbers in the churches.

The Dutch love of cleanliness sometimes amounts almost to a monomania. The scrubbing, washing, and polishing which most houses undergo once every week, externally as well as internally, are occasionally somewhat subversive of comfort. Spiders appear to be regarded with especial aversion, and vermin is fortunately as rare as cobwebs.

Country Houses *(buitenplaatsen*, or *buitens).* Although nature has not bestowed her charms lavishly on Holland, the careful cultivation of the fields, gardens, and plantations imparts a picturesque and prosperous appearance to the country. In the vicinity of the larger cities, especially on the Vecht between Utrecht and Amsterdam, and also at Arnhem, Haarlem, etc., numerous villas and country-seats are seen near the roads and canals, frequently enclosed by carefully kept gardens, parks, and pleasure-grounds. These paradises of the Dutch gentry and retired merchants, which are too often built in bad taste, and disfigured with paint and stucco, usually bear inscriptions characteristic of the sentiments of their proprietors, and breathing a spirit of repose and comfort. Thus: '*Lust en Rust*' (pleasure and repose), '*Wel Tevreden*' (well content), '*Mijn Genoegen*' (my satisfaction), '*Mijn Lust en Leven*' (my pleasure and life), '*Vriendschap en Gezelschap*' (friendship and sociability), '*Vreugde bij Vrede*' (joy with peace), '*Groot Genoeg*' (large enough), '*Buiten Zorg*' (without care). Many villas rejoice in much lengthier titles, which perhaps appear peculiarly appropriate to the occupants, but cannot fail to excite a smile when read by strangers. Few of these country-houses are seen from the railway, and the traveller should therefore endeavour to visit some of the more attractive of those mentioned in the following pages.

Gasthuisen and Hofjes. A *Gasthuis* is a hospital. The number of benevolent institutions in Holland, dating from earlier centuries, is remarkably great. *Hofjes* are groups of dwellings, arranged round a court or yard, and occupied as almshouses by aged persons. *Oudemannen* and *Oudevrouwen* houses, orphanages maintained by the various religious denominations, and similar institutions are very numerous.

The picturesque National Costumes have been retained in Holland (except in the larger towns) more generally than in almost any other country. The costumes in the islands of *Urk* and *Marken*, in the Zuiderzee, are specially noteworthy. Comp. pp. 352, 347.

Windmills *(molens)* are a characteristic of almost every Dutch landscape, and here attain an unprecedented size and strength. They are used in grinding corn, sawing timber, cutting tobacco, manufacturing paper, etc., but one of their most important functions is to pump up the superfluous water from the low ground to the canals which conduct it to the sea. Recently, however, steam-engines *(stoomgemaal)* have been largely introduced for this last purpose.

Dykes. Holland, as a whole, is probably the lowest country in the world, the greater part of it lying many feet below the sea-level. The safety of the entire kingdom therefore depends upon the dykes, or embankments, by which the encroachment of the sea is prevented. In many places these vast and costly structures are equally necessary to prevent inundation by the rivers, the beds of which are gradually raised by alluvial deposits.

The first care of the constructor of dykes is to lay a secure and massive foundation, as a preliminary to which the ground is stamped or compressed in order to increase its solidity. The dykes themselves are composed of earth, sand, and mud, which when thoroughly consolidated are entirely impervious to water. The surface is then covered with twigs of willows, interwoven with elaborate care, the interstices of which are filled with clay so as to bind the whole into a solid mass. The willows, which are extensively cultivated for the purpose, are renewed every three or four years. Many of the dykes, moreover, are planted with trees, the roots of which contribute materially to the consolidation of the structure. Others are provided with bulwarks of masonry, or protected by stakes against the violence of the waves, while the surface is covered with turf.

The most gigantic of these embankments are those of the Helder (p. 349), and of Westcapelle on the W. coast of the island of Walcheren (p. 249). The annual cost of maintaining the latter alone amounts to 75,000 fl., while the total expenditure throughout Holland for works of this description is estimated at six million florins. A corps of engineers, termed *De Waterstaat*, is occupied exclusively in superintending these works. The constantly-imminent nature of the danger will be thoroughly appreciated by the stranger, if he stands at the foot of one of the great dykes at high tide, and hears the breakers dashing against the other side of the barrier, at a height of 16-18 ft. above his head. The force of the old Dutch proverb 'God made the sea, we made the shore', will also be apparent.

Canals intersect the country in every direction. They serve a threefold purpose: (1) as high-roads, for purposes of traffic; (2) as drains, by which superfluous water is removed from the cultivated land; (3) as enclosures for houses, fields, and gardens, being as commonly used for this purpose in Holland as walls and hedges in other countries. The Dutch canals differ from those in most other countries in being generally broader, but variable in width, while locks are rare, as the level of the water is nearly always the same. Those canals, however, which are connected with the sea are closed at their extremities by massive flood-gates, to prevent the encroachment of the sea when its level is higher than the water in the canal.

The principal canals are about 60 ft. in width, and 6 ft. in depth. Not only the surface of the water, but the bed of the canal is often considerably above the level of the surrounding country. The three most important works of this kind in Holland are the great *North Holland Canal* (p. 344), 42 M. in length, 43 yds. in width, and 20 ft. in depth; the *North Sea Canal* across 'Holland op zyn smaalst' (p. 345), connecting Amsterdam and the North Sea; and the *Willems-Canal* in N. Brabant.

Polder is a term applied to a morass or lake, the bed of which has been reclaimed by draining. A great part of Holland and Flanders has been thus reclaimed, and rendered not only habitable, but extremely valuable for agricultural purposes.

The first step in the process of drainage consists in enclosing the marsh with a dyke, to prevent the admission of water from without. The water is then removed by means of water-wheels of peculiar construction, formerly driven by windmills, now by steam-engines. The marsh or lake to be reclaimed is sometimes too deep to admit of the water at once being transferred to the main canals, and thus carried off. In these cases a system of dykes, one within the other, and each provided with a canal on its exterior, forms an ascending series of levels, from the lower of which the water is gradually transferred to the higher, and thence finally into the principal channels. An excellent example of this is seen in the *Schermer Polder* (p. 349), where four different levels have been formed. These canals, although separate from one another, are all provided with means of communication, by which if necessary the water from the higher can be discharged into the lower.

The extraordinary fertility of the land thus reclaimed is chiefly accounted for by the fact, that superfluous water can be removed by means of the water-wheels on the shortest notice, while in dry seasons a thorough system of irrigation is constantly available.

The appearance of these polders differs materially from that of the rest of the country. The speculators by whom they are drained map them out with mathematical precision into parcels, separated by canals and rows of trees at right angles, and furnished with houses of precisely uniform construction, all affording manifest indications of the artificial nature of the ground. The polders often lie under water in winter, but this by no means impairs the fertility of the soil, provided the water is not salt.

The principal polders are the Beemster, Purmer, Schermer (pp. 351, 349), that of Haarlem (p. 265), reclaimed in 1840-53, and the recently-drained polder of the Y (p. 345). It is now proposed to convert the whole of the Zuider Zee into a polder, whereby Holland would gain an additional province of 687 sq. M. in area at an estimated cost of 120 million florins, or about 34*l.* sterling per acre.

Dunes, or downs, are the low sand-hills, 30-160 ft. in height, which extend along the coast of Holland and Flanders, having been thrown up by the action of the wind and waves. Those nearest the sea are of very unsubstantial consistency, and being frequently altered in shape by the wind they afford little or no support to vegetable life. Between the central downs (the highest and broadest) and those farther inland, is situated an almost uninterrupted tract of pasture and arable land, studded with cottages, and producing excellent potatoes. Most of the downs are honeycombed with rabbit-warrens, which often afford excellent sport.

In order to prevent the sand of the downs from covering the adjacent land, they are annually sown with the plants that most readily take root in such poor soil, especially the reed-grass (Dutch, *helm; arundo arenarea*). In course of time the roots spread and entwine in every direction, thus gradually consolidating the sand. A substratum of vegetable soil once formed, the arid and useless sand-hill is converted into a smiling and fertile agricultural district, in which even plantations of pines appear to thrive.

IX. History and Statistics.

The earliest inhabitants of the district at the embouchures of the Rhine are said to have accompanied the Cimbri and Teutones in their expedition against Italy. Several banished tribes of the Catti, who settled in the deserted island of Betuwe (p. 382), were conquered by the Romans, whose supremacy over this part of the country continued from the failure of the great rebellion of *Claudius Civilis* till the end of the 4th cent., when the Salic Franks, the inhabitants of the banks of the Yssel, took possession of the Betuwe, and established themselves between the Schelde, Meuse, and Lower Rhine. The district to the N. E. of the Salic Franks was occupied by the Frisians, to the E. of whom were the Saxons.

The supremacy of *Charlemagne* extended over the whole of the Netherlands. Under his successors the system of investing vassal-princes with the land gradually developed itself. The most powerful of these were the *Bishops of Utrecht*, the *Dukes of Guelders*, and the *Counts of Holland*. In 1274 Count William II. of Holland was elected German Emperor through the influence of Pope Innocent IV. In 1512 the Dutch provinces were enrolled as a part of the Burgundian section of the Germanic Empire.

Under the Emperor *Charles V.* the whole of the Netherlands were united (1543), and they now enjoyed a golden era of prosperity, in consequence of the powerful protection accorded by that monarch to commerce and navigation. Under his bigoted son and successor Philip II. of Spain, after the Duke of Alva's arrival at Brussels (1568), began that memorable, and at first apparently-hopeless struggle which lasted for 80 years, and terminated in the recognition of the Northern Netherlands as an independent state by the haughty Spaniards, and the establishment of the powerful Dutch Republic.

The great founder of Dutch liberty was *William of Nassau*, 'the Taciturn', Prince of Orange, a German nobleman, who was born at Dillenburg in the Duchy of Nassau in 1533. He was a great favourite of the Emperor Charles V., who appointed him, when 22 years of age only, 'stadtholder' or governor of the provinces of Holland, Zealand, and Utrecht. The Low Countries having come into the possession of the Duke of Alva, the Spanish Governor, William retired to Dillenburg, but in 1572 was invited by Holland and Zea-

land to take the command of their troops against the Spaniards. He shortly afterwards captured Middelburg, and succeeded in raising the siege of the distressed town of Leyden. On 29th Jan., 1579, was formed the famous defensive league of the N. Netherlands, known as the Utrecht Union. William was shortly afterwards condemned to banishment by Philip II., but the States General bravely defied the king's authority, and in 1581 formally threw off their allegiance to the Spanish crown. On 10th July, 1584, William fell by the hand of an assassin at Delft (p. 263), very shortly before the day on which the States intended to have conferred upon him the dignity of an hereditary count of Holland. The year following his death his son *Maurice* was elected stadtholder in his stead.

Under his presidency (1585-1625) the power and wealth of the Republic rapidly increased, active hostilities were frequently undertaken against the Spaniards, and the E. Indian trading company was formed (1602). Meanwhile, however, there arose serious dissensions between the democratic and the government parties, which were greatly aggravated by the pernicious theological controversies of the *Arminians* and the *Gomarists* (p. 388). Contrary to the sound advice of the stadtholder, the States in their anxiety for commercial prosperity concluded a twelve years' peace with Spain in 1609. Incensed by the quarrels which now ensued, Maurice caused the influential *John van Oldenbarneveld*, the pensionary or chancellor of the province of Holland, then in his 72nd year, to be arrested and condemned to death by a partial tribunal in 1619 (p. 278), but by this judicial murder he did not succeed in intimidating his refractory subjects. Maurice died in 1625, and was succeeded by his brother *Frederick Henry* (1625-47), under whom the unity of the Republic became more consolidated, and the prosperity of the States reached its climax. Both by land and by sea they triumphed over the Spaniards in the hostilities which now broke out afresh; and in 1628 the gallant admiral *Piet Hein* captured the Spanish 'silver fleet'. The Dutch commerce of that period was the most widely extended in the world.

The great Dutch navigators *Houtman*, *Heemskerck*, *Davis*, *Schouten*, *Lemaire*, *Hartog*, *Edels*, *Schapenham*, *Nuyt*, *Vianen*, *Caron*, *Tasman*, *De Vries*, *Van Campen*, and *Berkel*, explored the most distant coasts in the world during this period, while the E. Indian factories, especially that of Batavia, which had been established in 1619, yielded a rich harvest. The Dutch school of painting now attained its culminating point (comp. p. lii), and the sciences were also highly cultivated during this prosperous epoch, as the well-known names of *Grotius*, *Vossius*, *Heinsius*, *Gronovius*, etc., abundantly testify.

Frederick Henry died in 1647, shortly before the Peace of Westphalia, by which the independence of the United States of the Netherlands was formally recognised, and was succeeded by his son *William*, then in his 21st year.

The renewal of dissensions between the States and the stadtholder determined them, on the early death of this prince in 1650, not to elect a new governor, and the reins of government were now entrusted to the distinguished Grand Pensionary *John de Witt*, an able and energetic senator.

During this period the navigation acts were passed by Cromwell, placing restrictions on the Dutch trade, and thus giving rise to the war which called into activity the talents of *Tromp*, *De Witt*, *De Ruyter*, and other naval heroes, whose memory is still justly cherished by the Dutch. Within the brief period of sixteen months (1652-54) no fewer than twelve great naval battles were fought, in most of which the arms of the Republic were crowned with success. By the peace concluded in 1654, however, the States were obliged to recognise the authority of the navigation acts. In 1665 a war with England again broke out, during which, in 1667, De Ruyter even entered the estuary of the Thames with his fleet, endangering the safety of London itself, to the great consternation of the citizens. Notwithstanding this success, the peace concluded shortly afterwards was again productive of little benefit to Holland.

Meanwhile Louis XIV. of France had disclosed his designs against the Netherlands, and had taken possession of the part belonging to Spain. His proceedings against Holland, however, were checked for a time by the triple alliance between England, Holland, and Sweden, concluded by the advice of the Grand Pensionary de Witt. In 1672, after the dissolution of the alliance, Louis renewed his attacks on the now almost defenceless Union, whose army had been entirely neglected since the death of Prince William. Condé and Turenne took possession of the provinces of Guelders, Over-Yssel, and Utrecht almost without a blow, while that of Holland, with its capital Amsterdam, only succeeded in averting the same fate by means of an artificially caused inundation. The people, believing that they had been betrayed by their government, now broke out into a rebellion to which De Witt fell a victim (p. 278), and which resulted in the revival of the office of stadtholder.

William III. (1672-1702), the last, and after its founder greatest, scion of his house, was accordingly elected, and the office of stadtholder declared hereditary. Under his auspices, with the aid of the Elector of Brandenburg and the Spanish troops, the French were defeated, and the war was at length terminated by the Peace of Nymegen in 1678.

William III., who had thus been instrumental in asserting the liberties of Europe against the usurping encroachments of the 'Grand Monarque', married Mary, daughter of the Duke of York, afterwards King James II. of England. In 1688 he undertook that bold expedition across the Channel which resulted in the deliverance of England from the arbitrary government of the Stuarts and the final establishment of constitutional liberty and Protestantism in

Great Britain. The following year he was elected King by parliament, retaining at the same time the office of stadtholder of the Netherlands. In his new position he continued strenuously to oppose the increasing power of France. The united fleets of England and Holland gained a decisive victory over the French near La Hogue in 1692, and by the Peace of Ryswyk in 1697 Louis was compelled to restore a considerable part of his conquests. William was now estranged from his native country, but shortly before his death, without issue, in 1702, he brought about the 'Great Alliance' which disputed the right of the French monarch to succeed to the crown of Spain.

Following the example of the States General (p. xxxi), the five most important provinces now declared the office of Stadtholder abolished. Their foreign policy, however, underwent no alteration on this account. Prince *John William Friso* (d. 1711, see p. 177), stadtholder of Friesland and cousin of William III, succeeded to the command of the army of the Republic, which took part in the war of the Spanish succession. Under his presidency the power of the States General manifested itself anew. The flower of the Dutch army fell at the bloody victory of Malplaquet (p. 185), and in 1714 the Peace Congress assembled at Utrecht, on Dutch soil.

The events of the 18th cent. scarcely require special mention. The Republic had lost its prestige, and in the continuing alliance with England the preponderating power of the latter became more and more marked. When the French entered the territory of the Republic during the Austrian war of succession, the people compelled the States to appoint *William IV.*, Prince of Orange, the son and successor of John William Friso, General Stadtholder over all the seven provinces; and in 1748 this dignity was once more declared hereditary. A revolution which broke out towards the close of the century ended in the expulsion of the Stadtholder *William V.*; but he was reinstated in his office by the Prussian army, which had advanced almost unopposed to the gates of Amsterdam itself.

The importance of the Republic had now dwindled to a mere shadow. In 1795 the French Republicans, led by Dutch exiles, took possession of the country, founded the '*Batavian Republic*', and at the same time caused heavy taxes to be levied. *Schimmelpennink*, an able statesman, was created president of the new Republic, under the old title of Grand Pensionary, but in 1805 was compelled to yield up his authority to *Louis Bonaparte*, who had been created King of Holland by his brother Napoleon I. This semblance of independent existence came to an end in 1810, when *Napoleon* annexed Holland to France, declaring it to have been formed by the alluvial deposits of French rivers.

At length in November, 1813, the French were expelled from Holland by the Dutch, aided by the Russians and Prussians; and the Prince of Orange, son of William V., the last stadtholder, who

died in exile in 1806, ascended the throne of Holland as an independent sovereign.

By the Congress of Vienna in 1815, the southern, or Belgian provinces of the Netherlands, were united with the northern into a single Kingdom, and the Prince of Orange was created King of the Netherlands, under the title of *William I.* This bond of union between two races differing materially in language, religion, and character was severed by the Belgian Revolution of 1830 (comp. p. xviii). Ten years later William I. abdicated in favour of his son *William II.*, who died in 1849, and was succeeded by *William III.* (born in 1817, married first in 1839 to Princess Sophia of Wurtemberg, who died in 1877, and secondly to the Princess Emma of Waldeck in 1879). At his death (Nov. 23rd, 1890) the male line of the house of Nassau-Orange became extinct. He was succeeded by his daughter *Wilhelmina* (b. 1880), during whose minority the queen-mother exercises the functions of regent.

Area and Population. The *Kingdom of the Netherlands*, including the Province of Limburg, is 12,650 sq. M. in area, and has (1893) a population of 4,795,616, of whom 1,596,482 are Roman Catholic and 92,254 Jews. Amsterdam is the capital of the kingdom, and the Hague is the residence of the king. The Netherlands are divided into eleven provinces: *N. Brabant* (capital S'Hertogenbosch), *Drenthe* (Assen), *Friesland* (Leeuwarden), *Guelderland* (Arnhem), *Groningen* (Groningen), *N. Holland* (Amsterdam), *S. Holland* (Hague), *Limburg* (Maastricht), *Over-Yssel* (Zwolle), *Utrecht* (Utrecht), *Zeeland* (Middelburg).

The national colours are red, white, and blue, placed in horizontal lines (the French are placed vertically); the motto, 'Je maintiendrai'.

Colonies. The most important Dutch colonies in the *E. Indies* are Java (capital Batavia), Sumatra, Borneo, Celebes, and the Molucca islands; in the *W. Indies* Surinam and Curaçao; to which must be added a number of factories on the coast of Guinea. The total area of these possessions amounts to 766,000 sq. M., the population to 32 million souls.

Commerce. The merchant fleet of Holland in 1894 numbered 581 vessels (including 157 steamers), of an aggregate burden of 260,000 tons. The imports in 1894 amounted to 1460 million, the exports to 1114 million florins.

The Army consists of 9 regiments of Infantry, 3 regiments of Hussars, 3 regiments of Field-Artillery (18 batteries), 1 regiment of Horse Artillery (2 batteries), and 4 regiments of Fortress Artillery (40 companies), corps of the military train, pontoniers, 'depot-battalions', instruction battalions, etc., amounting in all to 26,900 men. Beside the regular army there are the 'Schutterys', a kind of national guard, and the 'landsturm', or militia. — The army in the colonies has a strength of about 36,000 men., including 16,000 Europeans.

The Navy consisted in 1896 of 100 vessels of war (22 iron-clads), commanded by three vice-admirals, 3 rear-admirals ('schouten-by-nacht'), 26 captains, 35 commanders, etc., and manned by upwards of 7300 hands.

An Historical Sketch of Art in the Netherlands.

By Professor Springer.

The traveller who would explore the Netherlands without taking account of the Art Treasures still preserved there, heedlessly disregards a source of the highest gratification. The collections in the cities, as well in Belgium as in Holland, can boast that they include many of the most remarkable creations of the art of a bygone period: works, moreover, which have not found their way hither by mere accident, but grow out of the very soil, so to speak, of these Low Countries, and have their *raison d'être* in the land, in those forms and fashions which to this day repeat themselves alike in the native landscape and in the habits of the people. How much more lively is the impression received from works of art when seen amidst their natural surroundings, is a matter of common and approved experience. Everything that is *essentially* characteristic in a picture, atmosphere and light, form, whether natural or otherwise, fashion and custom, present themselves to the beholder. The sources of the artist's inspiration, all that served to feed his fancy, are clearly manifest; while many a characteristic incident, which would otherwise escape observation or remain altogether unintelligible, receives its requisite interpretation. It is true that the æsthetic value of individual pictures may be always in all places recognised. A Titian is lustrous even in St. Petersburg; Dürer's incisive pencil asserts itself in Madrid. Nevertheless the historical significance of Art, the necessary cause of her development, can be understood by those only who will explore the scenes which witnessed her life's first dawn, particularly when lapse of time has failed materially to alter the character of such scenes.

A distinction which the Netherlands enjoy in common with Italy consists in the opportunity afforded of obtaining the best possible insight into the mysterious quickening of the artistic spirit; a comprehensive survey, too, of art's earliest promise and maturity, and her identity with the national life. That continuity and many-sidedness of national art, which in Italy is so pronounced, the Netherlands do not, however, possess. Twice only — once in the 15th, and once in the 17th century — do they furnish remarkable material for the history of modern art. Earlier centuries reveal a poor art life, and the intervals between the two periods referred to fail to make

any profound impression, however useful they may have been in the development of the personality of the artist. Both in the 15th and in the 17th century the artistic strength of the country devoted itself to painting. The art of the Netherlands owes its fame to the brilliant achievements of its painters.

Churches. During the centuries of the Middle Ages, art in the Netherlands did not by any means keep pace with the advance made in Germany and France: it was slow to move, and followed in the wake first of German, and later of French art. The number of Romanesque buildings in Belgian territory—for Holland must first be noticed in connection with the Gothic era—is not great. Of these the *Cathedral of Tournai* (p. 60) is the most prominent example. The influence of lower Rhenish architecture (that of Cologne), is exhibited in this cathedral, which, in respect of scale, surpasses all the older churches. At the same time there is an evident approximation to the French style, which, after the 13th century, pervaded the entire land. It is much to be regretted that our acquaintance with the history of this church is so imperfect. Certain it is, that the present edifice was begun in the 12th century and completed in the 14th. — When in the adjacent territory of Northern France the Gothic Style had acquired completeness, the Netherlands adopted this model. The southern portion of the land now became, in the realm of architecture, a mere province of France; and indeed French influence extended gradually to politics and culture also. Stately Gothic cathedrals rear themselves in the more considerable Belgian towns. With the church of St. Gudule in *Brussels* are associated the choir of the church of Notre Dame at *Bruges*, St. Bavon at *Ghent*, St. Rombaut at *Malines*, the Cathedral of *Louvain*, and, lastly, the renowned *Cathedral of Antwerp*, where a lamentable want of structural harmony must be noted, more particularly in the spire, whose toppling height rather astonishes by its audacity than delights by its beauty. Although there is an evident preference for lofty towers (the double tower is seldom seen, but rather a single tower in advance of the western extremity), yet, as a rule, an endeavour to secure a spacious area visibly determines the general proportions, while the soaring height and slender support which give so marked a character to the interiors of the cathedrals of France and Germany, are but slightly regarded. Double aisles are frequent in the churches; but the height of the nave seldom exceeds 80 or 90 feet, being but twice, not as was usual elsewhere, three times, the width. The Dutch churches are of similar construction. Gothic architecture was much more prevalent in Holland than is generally supposed; *Utrecht*, *Amsterdam*, *Haarlem*, *Leyden*, and *Rotterdam*, for example, possess Gothic churches on a grand scale. The building material, however, namely brick, which has been used (the Germans learned its use from the Dutch), gives a ponderous appearance to these edifices; while the

wood covering which conceals the vaulted roof, the absence of architectural ornamentation, and, finally, change in the forms of worship, have done much to destroy their original beauty. But we do not visit Holland to study ecclesiastical Gothic.

Secular Buildings. Of far greater interest are those Gothic buildings erected for secular and civic purposes, in which Flanders is especially rich. So early as the 12th century, mighty towers to serve as belfrys (p. 45) were erected in the midst of fortified towns, for the purpose of mustering the citizens by sound of bell in the event of an enemy's approach or of alarm from fire. Attached to the belfries, or erected separately, are spacious *Halles*, imposing edifices, used for the display of those products of Flemish industry which were once foremost in the markets of the world. The *Hôtel de Ville* adorns the principal square of the town. Its façade generally exhibits the wealth of decoration belonging to the later Gothic; while, in the interior, sculptor and painter found occasion for the exercise of their respective arts. The belfries at *Tournai* and *Ghent*, the 'halles' of *Bruges* and *Ypres*, and the 'hôtels de ville' of *Bruges*, *Brussels*, and *Louvain*, call for especial notice from the traveller; and, in case he should be interested in antiquated domestic architecture, he will find a rich treat provided for him in *Bruges* and *Antwerp*, once chief among Hanseatic towns. These buildings date as far back as the 15th and 16th centuries, a time when painting in the Netherlands bore its first fruits.

Painting. To connect these early efforts with the power and wealth of the old Hanseatic League, and to find in the sumptuous habits of the Burgundian Princes the chief impulse to the rapid development of the painter's art in the Netherlands, is obviously natural and reasonable. How the eye of the painter must have revelled in the varied costumes, in the manifold and sharply defined types, whether of native or foreigner, which he encountered in the motley assemblage that thronged these cities of the League! We may well conceive the artist's imagination to have been fascinated by the wealth of colour presented by a picture composed of weather-beaten mariners, sturdy labourers, burly citizens, and sagacious traders. The early practice of portrait-painting may also be attributed to the spirit prevailing in the Hanseatic towns. The interest in this branch of the painter's art originated probably in the self-complacency which naturally possesses a community of substantial burghers, proud of their vocations and achievements. Further, the Burgundian Princes, in the gratification of their love of splendour, found, as trustworthy accounts assure us, abundant employment for the artist as well as artizan. In their luxurious court, with its brilliant retinue, there must have been robes of state, glittering weapons, costly furniture, besides courtly manners, to captivate the eye and engage the attention of the painter. Undoubted, however, as the effect of such influences

was in giving a particular direction to painting in the Netherlands, they assuredly were not the source from which it sprung. It was not until the painter's art was emancipated from the trammels of a traditional practice, that it found favour at court, and in the towns of the League.

Up to the beginning of the 15th century Art was in neither a better nor worse condition than in adjacent lands, though the painters of Cologne could undoubtedly claim pre-eminence. Such specimens of wall-painting in the Low Countries as are still preserved, show an entire want of professional training. The works of the miniature painters, however, rank higher. Encouraged by commissions from French Princes, they were elaborately finished, and both in colour and drawing give evidence of a higher education in the artists. Sculpture, too, could boast of sterling work. If any general inference is to be drawn from monumental effigies preserved in *Tournai*, and dating from the beginning of the 15th century, a school of sculpture existed there, which successfully aimed at a truthful rendering of nature. The practice of painting works of sculpture brought the sister arts into more intimate relation. So far, however, was sculpture in advance, that painters found themselves reduced to the expedient of adopting the plastic mode of treatment in the disposal of groups, as well as in drawing and the treatment of drapery. A long interval elapsed ere painting acquired a style of its own, and until every trace of the plastic relief had disappeared. Such was the condition of the painter's art in the Netherlands, when the two brothers *Van Eyck* made their appearance, but we are not in a position to indicate their immediate predecessors, nor to determine with certainty the circumstances of their early training.

The two brothers **Van Eyck** were natives of Maaseyck, near Mastricht, where **Hubert,** the elder, was born somewhere about the years 1360-70. Wolfram von Eschenbach, in his 'Perzeval', had already pronounced the painters of Maastricht and Cologne to be the best of his time, but how painting at Maastricht or Limburg was employed in Hubert's time we know not. Absolutely nothing is known of the course of Hubert's early training, of his school, or early works. About the year 1420, we find him settled at Ghent, where a guild of painters had already long existed, along with his brother. Whether while here he was the teacher or the taught, whether the local influences of Ghent first modified his conceptions and method, or whether the guild in Ghent derived new light from him, cannot be determined. We know of only one work from Hubert van Eyck's hand, indisputably identified as his, and it was painted in the concluding years of his life, and left by him unfinished. This is the gigantic Altarpiece which Jodocus Vyts commissioned him to paint for the St. Bavon church in Ghent. In it he still clings to the traditional rules of composition in the observance of the severely-symmetrical proportions of an architectural struc-

ture. But while he fails to dispose the crowd of figures in separate groups, he succeeds in giving to the heads a portrait-like individuality; he is careful to render the varied texture of the draperies, and in modelling the nude figure he closely imitates nature in every minute particular. For example, in the figure of Adam (now detached from the original picture and preserved along with Eve in the Brussels Museum, p. 89), even the short hairs of the arms and legs are carefully elaborated. But the most surprising innovation is in the colouring, to which he gave wonderful force and harmony, using it to give effect to an appearance of reality almost deceptive. The old belief that Hubert invented oil-painting cannot indeed be unreservedly accepted. But, although oil had long been in use as a vehicle, Hubert's merit is not the less conspicuous. He is still the first who adapted the invention to the purposes of art, by employing the fluid medium for the more subtle blending of colours. By this means he so far facilitated the process of painting, that the endeavour to give a faithful, life-like rendering of nature was completely successful. He possessed himself of the means by which alone effect could be given to the new impulse in art. We can have no better proof of the importance attached to this new method of painting introduced by Hubert, than in the sensation it made in Italy, where the invention and its publication were invested with the attributes of romance.

Hubert's connection with his brother **Jan van Eyck** (born 1381 -1395) is involved in some obscurity, but the latter came to be regarded as the more capable of the two. Unjustly so, however, as the younger brother with his own hand bears record, in an inscription on the Altar-piece at Ghent, in these words: 'Hubertus — major quo nemo repertus', — thus showing that Hubert was at least his equal. We are, at the same time, very imperfectly informed of Jan's early training, though we know a good deal about his public career. While Hubert, it would appear, found favour with the wealthy burghers of Ghent, Jan took service in the courts, first of John of Bavaria, afterwards of Philip the Good. He lived for some years at the Hague, later in Lille, and after Hubert's death removed to Ghent, in order to finish the Altar-piece. In 1432 he migrated to Bruges, where he died on 9th July, 1440, about fourteen years after his brother. His peculiar art can best be studied in Bruges; not that many of his works are to be found there, but that the self-same genius still pervades the place which inspired the school of early Flemish painters. Bruges still remains outwardly very much what it was in the 16th century. The old houses have lost nothing of their character and dignity by contact with the newer buildings which have sprung up in their midst; while, in the quiet of the comparatively-forsaken thoroughfares, there is nothing to disturb the wanderer in quest of reminiscences of the Bruges of bygone days. Just as Nuremberg, some half-century ago, vividly re-

called the age of Dürer, so in Bruges a perfectly clear conception may still be had of the period which witnessed the labours of the Eycks and Memling. But, in any case, two admirable works by Jan van Eyck in the Academy at Bruges afford a valuable opportunity of appreciating his art. In keeping with a strong determination towards a more portrait-like and realistic conception of nature, is the endeavour, observable in his method, after a greater fulness of outline and an exact rendering of textures. The direction of his aim is indicated by the fact of his having painted genre pictures with a definite motive — the 'Bath-room' for example.

There can be no doubt that Jan van Eyck had pupils; but there can be as little doubt that there were painters, both in Ghent and Bruges, who adopted Van Eyck's method, and imitated his style, though not recognised as members of his school. Owing to the scanty information possessed of art in the Netherlands during the 15th century, nothing can be conclusively affirmed on the subject. *Petrus Cristus* may be mentioned as a pupil of Jan van Eyck, at Bruges; as independent masters *Gerard van der Meire* and *Hugo van der Goes*, of Ghent.

The people were as averse to centralisation in the domain of art-training as in the conduct of state affairs. While the Van Eycks were carrying their art from the Valley of the Meuse to Bruges and Ghent, another great artist was founding a school of painting at Brussels. Roger van der Weyden is apparently identical with that *Rogelet de la Pasture* who, in 1426, worked as a pupil of Robert Campin at Tournai, and in 1432 was admitted as master in the Painters' guild. We find Van der Weyden installed as painter to the town of Brussels in 1436. In 1450 he appears in Rome, as the first northern painter of undisputed fame whose name was honoured by the Italians, uncompromising though he was in adhering to the practice of his native art. On his return he again took up his abode in Brussels, still painting, and died in 1464. In the absence of any signature, his works are confounded with those of Jan van Eyck, with whom he had nothing in common, and with those of Memling, who was his pupil. They are, moreover, scattered far and near, and have to be sought for at Madrid, Rome, Frankfort, Munich, Berlin, etc. The Museum of Antwerp, however, possesses in the Seven Sacraments one of the most prominent works of this master, who was peculiarly successful in depicting scenes of dramatic interest (Descent from the Cross); too often, however, his power of animated expression betrays a want of feeling for beauty of form, and is continually suggestive of tinted reliefs.

Hans Memling, the pupil of Van der Weyden, bears the least possible resemblance to him. According to a legend, which in earlier times received general credence, Memling, having been wounded at the battle of Nancy, was carried to Bruges, where, in gratitude for the tender care bestowed upon him in the Hospital of St. John, he

painted numerous pictures. This story may be placed in the same category as those of Dürer's malevolent spouse, and of the licentiousness of the later Dutch painters. Memling was born (at Mömlingen near Aschaffenburg) about the year 1430; was, in 1472, already actively engaged as painter; in 1478 was permanently established in Bruges, a well-to-do house proprietor in the Vlaminckdamm (now Rue St. George), and died in 1495. The little we know of him personally is in some measure compensated for by the great number of his works still extant. Bruges, in particular, can boast of possessing literally a Memling museum. In the Academy is the Triptych with the St. Christopher, in the Hospital of St. John the so-called St. John Altar, the Adoration of the Magi, the Madonna with Martin Nieuwenhoven, the portrait of Catharine Moreel, and, finally, the Ursula casket, the most ornate and captivating illustration of legendary lore bequeathed by the art of this early period. In Memling, indeed, it may be said the school of Van Eyck exhibits its highest attainments. Pure and luminous colouring is combined with correct drawing; a keen perception of Nature with a coherent sense of the beautiful. Crowe and Cavalcaselle, in their history of old Flemish Painters, speak of Memling as a lyric bard, and if his forms lack ideality, he knows how to give them the impress of a winsome beauty. His Madonnas, whose golden hair falls over the shoulders, or is gathered up in luxuriant tresses, combine dignity with loveliness.

Painting flourished in the 15th century in Holland no less than in the southern Netherlands, though the earlier masters, such as *Albert van Ouwater*, are represented but by few works. A more tangible personality is that of *Dierick Bouts* (1465-1475), who removed from Haarlem to Louvain, and with his industrious pencil announced the fundamental characteristic of Dutch painting, in his delicate appreciation of landscape beauty. *Gerard David*, of Bruges (1484-1523), in the S., and *Jacob Cornelissen* or *Jacob van Oostzanen* (ca. 1480-1533), in the N., may be regarded as offshoots of the older school. Both are fine colourists and distinguished for the tender sweetness of their female figures. Dramatic conception was foreign to both.

We have, indeed, abundant cause to deplore the ravages of time, when we proceed to sum up the number of authenticated old Flemish pictures still in existence. Scarcely, indeed, do we possess mementoes of ten painters, such as enable us to form a really distinct and vivid conception of their character as artists; yet this old Netherlands school was busy for eighty years; nor was its activity confined to Bruges and Ghent alone, but was shared by Antwerp, Brussels, and in the North by Leyden and Haarlem. One important cause of this absence of reliable accounts lay in the new direction taken by the Netherlands school of painting in the 16th century, which had the effect of depreciating the works of their predecessors in the general estimation, and finally of committing them to oblivion. For the Netherlands, like the rest of the North,

became subject to the spirit of the Italian Renaissance. Under the Burgundian rule, literature had already been alienated from the popular sympathies, and even so it was now with pictorial art. *Lucas van Leyden*, and *Quinten Massys*, of Antwerp (1460-1531), are the last distinguished masters who were not carried away by this current. The importance of the former, however, is chiefly due to his admirable engravings; while Massys sometimes displays a vigour of sentiment at variance with the hitherto habitual conception. Quinten Massys is, indeed, generally regarded as the connecting link between the old school of the Van Eycks and Rubens.

The influence of the *Renaissance* reached the Netherlands, as it reached Germany, in the 16th century. In the domains of *Architecture* and *Sculpture* the ensuing breach with previous native styles seems to have been less abrupt than in the domain of painting. The narrow Gothic house, with its stepped gable, long held its ground; and although Italian modes of ornamentation attained the ascendancy in the first half of the 16th century, yet in the second half the national genius powerfully reasserted itself (Rollwork). Among the most important Renaissance buildings in the Netherlands are the *Salm Inn* at Malines (p. 136) and the old *Maison de l'Ancien Greffe* at Bruges (p. 24). The *Town Halls* of the Hague, Leyden, and Amsterdam, the old *Meat Market* at Haarlem (p. 296), and the *Weigh House* at Nymegen (p. 380) belong to the later period. The Netherlands are peculiarly rich in decorative works in wood, stone, and brass. The monuments of *Count Engelbert of Nassau* and his wife, in the Groote Kerk at Breda, and that of *Archbishop William of Croy*, in the church of the Capucins at Enghien (p. 69), are among the finest productions of Renaissance art in the north of Europe. The chimney-pieces (Bruges), carved stalls (Dordrecht), and altars (Hal) must also not be forgotten. The Musée Plantin at Antwerp contains an interesting collection of Renaissance furniture.

The *Flemish Painters of the Renaissance* produce a less favourable impression. The Italian forms and even colours found no response in the inmost spirit of the Flemish painters, and the result is often mere frigid prettiness or artificial idealisation. Just as we prefer the popular ballad to the Latin verse of our school days, so we prize the unadorned Flemish style more highly than unsuccessful imitations of the Italian. The 16th century was, it is true, of a different way of thinking, and hailed this inroad of the Renaissance upon their native art as a sign of progression! Antwerp especially was for a long time the capital of art in the Netherlands, whence Duke William of Bavaria, as well as the Emperor Rudolph II., the two most enlightened patrons of art among German princes, supplied their requirements; while Flemings, too, provided for England's needs. It is evident, then, that the Netherlands had no lack of renown nor yet of highly-gifted spirits, whose achievements, had a more auspicious fate attended them, would have been considerable.

The earlier pictures of *Jan Gossaert*, surnamed *Van Mabeuge* or *Mabuse* (1470-1541), please by force of their masterly modelling and intense colouring. *Bernard van Orley* (1488-1541) turned his residence in Rome to good account in mastering the style of the Raphaelesque school, which both in composition and drawing he reproduced with considerable cleverness. If we can praise the industry only of *Michael van Coxie* or *Coxcyen* (1499-1592), and find the insipidity in conception and the exaggeration of form in the work of *Frans de Vriendt*, surnamed *Floris* (1520-70), simply repulsive; if, again, *Karel van Mander* is famous principally for his literary acquirements, and *Hubert Goltzius* for his versatility, still one branch of the art remains in which the Flemings achieved and sustained a marked success, *viz.* PORTRAITURE, represented in the 16th century by *Jan van Scorel* or *Schooreel* (1495-1562), *Ant. Moor* (1512-1576), the elder *Peter Pourbus* (1540-1580), and *Geldorp*. The earliest approaches to genre and landscape painting which later attained to such majestic proportions must not be allowed to escape observation. Their germs are, in fact, already to be detected in the works of Van Eyck. The principle of a careful study of Nature, and delight in every phase of life, early asserted itself, giving to every object, however insignificant, however obscure, an artistic charm. The painting of still life, the pourtraying of those humorous incidents, never wanting in domestic experience, which served to illustrate everyday life among the people, came early into vogue, though at first disagreeably qualified by the intermixture of the grotesque (in the shape of Devils' dances). Old *Brueghel* (see below) and *Vinck-Boons* had already painted rustic subjects, *Patinir* of Dinant and *Paul Bril* landscapes, with richness of effect, and *Roelant Savery* animal pictures.

Among all these painters, the members of the family of *Brueghel* or, as sometimes written, *Breughel*, attract our interest most effectually. They not only afford the most striking example of that highly propitious practice, the hereditary prosecution of the same craft, but also excellently illustrate the transition from the old to the new style of art. *Peter Brueghel* the elder, or '*Peasant Brueghel*' (about 1525-69), the earliest representative of this race of painters, travelled in Italy for the purpose of studying art, but remained faithful to the subjects and treatment of his native land. His figures are of a purely Flemish type, while his delicate colouring is content to reveal the study of nature in northern climes alone. Of his two sons *Peter* or '*Hell-fire*' *Brueghel* (1565-1637) and *Jan* or '*Velvet*' *Brueghel* (1568-1678), the latter, who acquired his surname from his partiality for wearing velvet, is the more important. He acquired eminence not only in paying homage to the widely-extended national taste for flower-pieces, but also by his landscapes, which are distinguished for the tender bluish tone of their middle distance and background (not, however, always true to nature), and for the marvellous finish of detail in the smal

figures occupying the foreground. The sons of the two brothers bore the same Christian names as their fathers, followed the same profession, and perpetuated the manner of the Brueghels down to the close of the 17th century.

All previous attainments, however, sink into insignificance beside the extraordinary capacity displayed by the Flemish artists of the 17th century. The eighty years' revolt of the Dutch against Spanish oppression was at an end. Though bleeding from a thousand wounds, the youthful Republic had triumphantly maintained itself, and conquered for itself virtual recognition. Two worlds separate and distinct from one another were here compressed into their narrow confines. In the still Spanish Netherlands, forming the Southern division, the old régime in politics as in faith remained intact; in the States General of Holland, not only was a new form of government established, but new political and economical views, and a new form of faith, were in the ascendant. Both these worlds find in contemporary art a clearly-defined expression. The art of Peter Paul Rubens serves to glorify the ancient régime and the ancient faith, and was by this means in effect assimilated to the art of Italy, and beguiled by the mythological ideal. Dutch art, on the other hand, grew out of the new life and the new faith, and thus reflects the provincialism and civic pretensions which now became the characteristic features of the body politic. Here the schools of Haarlem, the Hague, Leyden, Delft, and Amsterdam, possess equal merit. Historical pictures are superseded by portrait groups of the civic functionaries and rulers; the veil of mystery is withdrawn from the representation of sacred subjects, and, in its place, a bare matter-of-fact and modernised treatment is introduced, in conformity with the Protestant views of the 16th and 17th centuries, which regarded the Bible in a very different light from the old Church. An historical notice of the condition of national culture would not in itself serve to throw much light on the relations of Flemish and Dutch painting of the 17th century, but is, notwithstanding, not altogether superfluous. Such a study would be the means of putting in its true light, the contrast, so often overlooked, between Rubens and the Dutchmen. Irrespective of much superficial resemblance (*e. g.* a similar tone of colour), the two styles have entirely different sources and aims; and while in the school of Rubens the old notions, old practices, disappeared, that art began to reveal itself in Holland which to this day is received with unqualified approbation. In the study of Rubens, the mind must frequently be guided by reference to history; the Dutch, on the other hand, we hail as bone of our bone, and flesh of our flesh.

Rubens.

For centuries Cologne and Antwerp have contended for the honour of having given birth to the greatest of Belgian painters. Latterly, however, their claims have been surrendered in favour of the

little town of Siegen, formerly in Nassau. Our artist's father, the Antwerp justice *Johannes Rubens*, being suspected of a leaning towards the Reformation, sought refuge in flight from the Spanish Inquisition, and joined the party of William of Orange. Arrived at the Rhine, where the emigrants assembled, he formed an intimacy with Anna of Saxony, the crazy, sensuous wife of William, of such a nature as furnished the Prince with sufficient grounds for a divorce. The guilty lover was consigned in 1571 to the fortress Dillenburg. His wife, *Marie Pypeling*, who had followed him into exile, was induced by the severity of his punishment to forgive the offender the disgrace he had brought upon her, and to join him at Siegen, the place assigned to him in 1573 as his abode. Here accordingly, on 29th June, 1577, on SS. Peter and Paul's day, **Peter Paul Rubens** was born. In the following year, John Rubens received permission to remove to Cologne. It is conceivable that his lot should have damped his ardour for service with the Princes of Orange, and encouraged a desire to be reconciled to the Spanish government. John Rubens, however, died pending the negotiations which ensued, but his wife finally made her peace with the Spanish ecclesiastical authorities, returned in 1588 to Antwerp, and as a pledge for the genuineness of her conversion placed her son in a Jesuit school. In the character of the man, however, there was nothing jesuitical; but in the sensuous splendour of his religious pictures, in the accessories of his classical representations, which however brilliant are often superficial, it is easy to discern the effects of his training in the then flourishing schools of the all powerful Jesuits.

He received instruction in painting from *Adam van Noort*, a thorough master of his art as we are assured, though no authenticated works of his are preserved, and from *Otho van Veen*, commonly called *Otho Vaenius*, court-painter to the Dukes of Parma, and an artist more distinguished for erudition than force of imagination. The *Trinity* and the *Holy Family with the Parrot* ('La Vierge au Perroquet') in Antwerp Museum are reckoned among the first of Rubens's works. If this be really the case the painter must have developed some of his peculiar characteristics at a surprisingly early period, and to a great extent have acquired his style before his sojourn in Italy. In the year 1600, Rubens undertook, according to the then prevailing custom with artists, who looked upon Italy as the high school of art, a journey to the South. The following year we find him in the service of *Duke Vincenzo Gonzaga*, in his time the most pleasure-loving, most enthusiastic connoisseur of all princes. Rubens was sent in 1603 to Spain, as bearer of costly gifts, in the shape more particularly of numerous pictures, to the court of King Philip III. On his return he took up his abode successively in Mantua, Rome, and Genoa, until the year 1608, when he returned home.

Now what did Rubens bear away as the fruits of his eight years' residence in Italy? It is of no great moment that several of his pictures savour of Italian prototypes; in his celebrated Descent from the Cross, we see a reflection of Daniele da Volterra's picture, in the Baptism of Christ (lost), of which the original drawing is preserved, he produces single figures from Michael Angelo's battle-cartoon; the Communion of St. Francis recalls a composition of Annibale Carracci; while a work of Titian served as model for the battle of the Amazons. It is of greater importance that Rubens was fortified by his Italian experiences in his resolution to rely mainly on ideas engendered by the study of mythological-historical subjects for his inspiration, and to devote his art to their illustration. By this means he establishes a bond of union between the art of Italy and that of the North, without in any wise sacrificing his individuality. Rather does a comparison with contemporary Italian painters show how far he surpassed them in virtue of his spontaneous sympathies and the abounding force of his character.

Rubens, married in 1609 to *Isabella Brandt*, and again, after her death (1626), to *Helena Fourment*, in 1630, had settled in Antwerp, where he led an uncommonly active life. As he himself assures us, while in the service of the Regent Albrecht and his consort Isabella, he had one foot always in the stirrup, making repeated trips to London, Paris, and Madrid, and devoting as much of his time to politics as to art. Certainly the varied occupations of his life are not to be discovered in the astounding number of his works. Nearly a thousand pictures, many of them of colossal dimensions, bear his name. This amazing fertility may be explained by the circumstance that the numerous pupils who frequented his workshop were employed upon his pictures, and that he himself possessed wonderful rapidity of execution. It is not an easy matter to render justice to Rubens in all cases, partly because so many works have been attributed to him with which he had very little to do, partly, also, because his rendering of form frequently took directions repugnant to our modern notions. Perhaps in his manner of treating the female form only he can be charged with flagrant want of taste. The capacity of depicting the unsullied purity of maiden beauty is one of the attributes in an artist we most prize, while, on the other hand, we naturally recoil from the spectacle of naked females disfigured by the labours of maternity. Nevertheless, we must not forget that in these coarse unwieldy shapes, in the ponderous limbs and violent action of these female forms so constantly recurring in Rubens' pictures, we behold the direct manifestation of such impassioned energies and irrepressible vitality as the master seeks to embody.

Rubens' earlier pictures have this marked superiority over his later works, that with all their depth and warmth of colouring, they preserve a certain unity, and exhibit a broad but careful finish. The most important of the works executed soon after his return from

Italy is unhappily no longer in the possession of his native land, but rests in the Belvedere collection at Vienna. The central portion represents St. Ildephons receiving a rich chasuble from the Virgin; on the wings are portraits of the donors, and on the outside the Rest on the Flight into Egypt, or the Virgin under the apple-tree. The painter is here seen at the apex of his artistic excellence, and never subsequently produced so perfect a work in so lofty a style. So long as Italian models were fresh in his mind his imagination and his sense of form were chastened and refined, but at a later period they were not unfrequently somewhat too exuberant. Of similar beauty is the Doubting Thomas in the Museum at Antwerp, with the two accompanying portraits of Burgomaster Rockox and his wife. The celebrated Descent from the Cross in the Cathedral and the Crucifixion in the Museum ('Le Coup de Lance') are also of the highest value as undoubtedly works of the artist's own hand.

In his later large ecclesiastical paintings Rubens availed himself to a large extent of the assistance of his pupils; so that a less exalted idea of the master than he deserves may be derived from the study of these pictures. Another circumstance may help to lead the traveller in the Netherlands to a similar conclusion. Owing to the wide-spread renown of the artist, his works did not all remain at home, but found their way, even in his lifetime, far and wide. England, Madrid, Paris, Munich, Vienna, and St. Petersburg contain, in their respective galleries, many of Rubens' choicest works. The Antwerp Museum, however, preserves a whole series of valuable pictures by the master, thus affording an opportunity of studying him on the spot where he achieved greatness.

Though, however, it may not be possible to find unalloyed satisfaction in separate works of the master, no one can deny that Rubens is a figure of great historical importance. This is owing to the fidelity, with which he has adhered to the traditions of the national art, to the power, with which he has harmonised these traditions with an altered condition of art and life, and to the universality which rendered him capable of working in every department and of making the age subservient to his purposes. He is master of the whole range of artistic material. To the greatest fertility in the domains of ecclesiastical art he adds an intelligent and enthusiastic appreciation of the ancient gods and heroes. He looks upon these latter more with the eye of a Virgil than of a Homer, and often depicts them in the spirit of an orator rather than in that of a poet. He shows that he has most affinity for the fleshy figures of the Bacchic myths, and paints them with a freshness and energy possessed by none of his contemporaries. His brush is as much at home in important historical compositions as in the richly-coloured allegories, by which his age tried to make up to itself for the want of genuine poetic sensibility. He paints alike portraits and landscapes, the battles of men and the fighting of brutes, the gallant

love-making of the noble and the coarse pleasures of the vulgar. This versatility is peculiarly his own, although he possesses certain characteristics in common with his contemporaries, just as he shares with them the same national atmosphere and the same traditionary precepts.

Rubens occupied this field along with several other painters. No wonder, then, that similar characteristics are observable in his works and those of others, and that they so closely resemble one another as occasionally to be confounded. *Abraham Janssens* (1587-1631) comes very near to Rubens in freedom of brush and in the impassioned action of his figures. Indeed there were few of Rubens' contemporaries who escaped his influence, pervading as it did the whole field of art, inspiring in an especial manner the engraver. The most notable of Antwerp artists who were contemporaries of Rubens are *Gerard Seyhers* (1591-1651), *Theodore Rombouts* (1597-1637), *Gaspar de Crayer* (1584-1669), who evinced in his quiet compositions a charming vein of thought, and *Lucas van Uden* (1595-1662), who painted in many instances the landscape in the background of Rubens' pictures, as well as *Frans Snyders* (1597-1657), who placed his extraordinary talent for animal painting at the disposal of the great chief.

Of Rubens's most distinguished disciple, Anthony Van Dyck (born at Antwerp 1599, died in London 1641), owing to the shortness of his sojourn in his native city, few important works are retained. After being initiated in painting first by *Henry van Balen*, later by Rubens, he visited Italy in his 24th year, where Genoa especially fascinated him, as it had done his master before him. From 1626 to 1632 he lived at Antwerp, after that in London, in the service of Charles I. It was not only the fashion then prevailing in aristocratic circles which engaged Van Dyck in portraiture. Portraiture made the strongest appeal to his proclivities as an artist. He does not shine in the invention of gorgeous or stirring scenes; but in the refined and animated portrayal of distinguished personages in particular, there are few who are his peers. His portraits are not only instinct with life: they fascinate by their dignity of conception and grace of delineation, which, without sacrifice of truthfulness, impart a certain stateliness as well as beauty to the individual represented. In what a rare degree Van Dyck possessed this faculty is best seen in his admirable etchings which are still preserved, and in which he presents us with an invaluable gallery of portraits illustrative of the 17th century.

Of the remaining pupils of Rubens, few acquired distinction; but, owing to the copiousness of their works, they are by no means unimportant. They occupy in the department of religious art the entire century. From *Diepenbeeck*, *Erasmus Quellinus*, and *Cornelis Schut*, Jacob Jordaens (1593-1673) may be distinguished by a marked individuality. No study in Italy had estranged his thoughts from his

native art. His profession of the reformed faith made him unwilling to contribute to the exaltation of the Church's ideal, so he applied himself to depicting scenes from domestic life and the unrestrained mirth of popular festivities, and thus prepared the way for the formation of that school of genre painting, in which the art of the Netherlands subsequently acquired its chief renown. His often-repeated pictures of the crazy house-concert ('as the old ones sang, so will the youngsters twitter'), for example, are well known. Jordaens's humour is unsophisticated; his figures are as devoid of grace, as they well can be; but so surpassing is the quality of colour in his pictures that one must condone the vein of almost coarse vulgarity which runs through very many of them. Pictures by him at the Bosch, near the Hague, which celebrate the deeds of Prince Frederick Henry of Orange, show what he could accomplish as an historical painter, and belong to the very best contributions of the entire school. — Among the less-known though by no means unimportant pupils of Rubens is *Jan van den Hoecke* (1598-1651), who in delineating scenes of quiet feeling runs his master very hard and, indeed, is not unfrequently mistaken for him.

Even upon David Teniers (1610-1685), the greatest genre painter to whom the southern Netherlands have given birth, Rubens exercised an enduring influence. The fairs and rustic scenes which he delighted in depicting, fascinate not only by the spirit of conviviality which animates them, but bear witness to a searching observation of nature; and the subtlety of colouring serves of itself to invest the scenes depicted with a true poetic charm. In gradation of tone, in wondrous harmony of colour, in artistic combination, he retains an undisputed supremacy. It is not less wonderful how he can by the most delicate modifications so manipulate a dominant tone of colour as to make it effective, and how he can at his pleasure either assert or dispense with the most marked contrasts. The pictures of his fortieth year, where the peculiar silvery tone first appears, are those which afford the best insight into this painter's method and style. His works are unfortunately widely scattered, and are rarely to be met with in his native country.

The same may be said of the majority of genre painters of the southern Netherlands. The neighbourhood of France lured away, if not the painters themselves, certainly many of their works; nor were either wealth or love of art at this time sufficiently diffused in Belgium to allow of the creations of native art being retained in the land. In this respect painting was more advantageously circumstanced in Holland. There it was unmistakably associated with the people, and to this day indeed is identified with their habits and predilections. The greater number as well as the best of its productions are still retained in Holland, coveted though they be by the lovers of art from every quarter, who at last have learned to estimate them at their true value.

Rembrandt.

The grandeur of the 17th century school of Dutch painters has partially obscured the excellencies of their predecessors, and thrown into the shade what was of sterling value in the Dutch school before Rembrandt's time. It is only in recent times that research has succeeded in bringing to light the earlier history of Dutch painting, and has surrounded Rembrandt, who hitherto had dazzled as the flash of a meteor in the horizon, with precursors and associates. Art flourished in the Dutch towns as early as the 15th century, but it would be more than difficult to separate it from the contemporaneous art of Flanders; indeed, owing to the similarity of the two peoples, no very essential difference could have existed. When, accordingly, at the beginning of the 16th century, painting in the North became Italianised, the Dutch painters succumbed to the prevailing influence. It must be noted, however, that the particular manner which most nearly responded to the national taste was generally preferred, and most successfully imitated; that of Caravaggio, for example, distinctly coarse as it is in its broad realism. After *Karel van Mander*, *Heemskerck*, and *Bloemaert*, exponents of a more imaginative treatment, came *Honthorst (Gherardo della Notte)* and his associates, whose art was entirely based upon this realism. These painters fearlessly grapple with nature; they concern themselves little about grace and beauty; they do not despise what is vulgar and repulsive, if only it supplies life and energy. Lamp-light, abounding as it does in glaring contrast, served admirably to enforce startling effects and an impassioned exuberance of expression often bordering upon distortion, and was freely resorted to with evident relish. Along with Caravaggio, another artist had considerable influence upon the Dutchmen, *viz. Adam Elsheimer* (1578-1620), of Frankfort, who, however, lived and died in Rome. He painted as if nature were only to be seen through a camera obscura; but his pictures are harmonised by the utmost minuteness and indescribable delicacy of finish, and receive their compensating breadth from a masterly management of colour. *Lastman*, *Poelenburg*, *Goudt*, etc., learned from him.

In the desperate struggle during the 16th century with the twofold yoke of Spain, artistic enterprise in the Netherlands was necessarily crippled. It is principally owing to this circumstance that so many Dutch painters found their way to Italy, and there completed the training which their native land, sorely distracted as it was, could not afford them. But just as the Netherlands finally came forth from their eighty years' struggle as glorious victors, and in corresponding measure secured for themselves wealth and political power, while their antagonist, Spain, once mistress of the world, but now hopelessly impoverished, subsided into political insignificance, Dutch Art received during and at the conclusion of the war its noblest impulse. It was now that the painters of the Netherlands

were enabled correctly to discern what, amidst all the surrounding wealth of material, was best suited to their needs, and what form most strongly appealed to them; they created, in a word, a national art. The war had made a nation of heroes. Stern necessity had steeled their courage and quickened their sense. Brave men, experienced in war as well as state affairs, pious of heart, yet joyous withal, met the eye at every turn. To pourtray these, not only as single and impressive personalities, but assembled in groups, in the council-chamber, or sallying forth to the tilting ground, or engaged in festive celebrations, was the artist's favourite task.

Pictures of a peaceful, happy life, the charms of existence amidst privacy and comfort, were doubly attractive in a time so heavily charged with fateful events. The pleasurable abandonment too, which, taking no thought for the morrow, is content to enjoy the passing hour, captivated the imagination and furnished material for numerous paintings. But the victorious Netherlanders not only created for themselves a new field of pictorial matter, in which national sentiment should find expression; the appropriate form of expression was also provided. Though nearly all the Dutch painters are great colourists, some indispensable attributes of the artistic faculty are wholly wanting in them. The single figures lack ideal grace, the groups do not conform to the rules of perspective. On the other hand, they know how to impart such an artistic charm by means of colour alone, as effectually compensates for these defects. The use of the word 'compensate', however, may mislead. It must not be inferred that any particular means of expression can singly avail in painting. The Italians are guided by established laws in the disposal of individual figures, as well as in composition, and rightly so; for these laws were the product of their particular culture and habits of mind. With equal right, however, the Dutch painters framed for themselves rules for the guidance of their art in harmony with national views and sentiments. It must not be supposed that these Dutchmen, after they had carefully completed the drawing of a picture, were content to overlay their pictures with colour for the sake of mere beauty of effect. They thought, they felt in colour, and composed in colour. The delicate gradation of colour, the disposal of light and shade in the mass, and chiaroscuro, are their natural means of expression. It is a matter of common observation that colour beautifies many an object which without it would be utterly insignificant, and to such objects the Dutch artists knew how to impart an ideal charm by the modulation of colour-tone. Household furniture, for example, was highly valued by the Dutchmen. In its carefully-ordered splendour and subdued brightness were reflected the delights of peaceful domestic life. Applied to art-purposes, it transcended meaner objects only in so far as it was richer in colours than they: and thus it was with scenes from every-day life, which were in like manner idealised

by this mysteriouwits chery of colouring. It is impossible to convey in mere words any adequate idea of the effect of colour thus wielded. The eye alone can comprehend it, and has its opportunity in the study of the various galleries of Holland.

The '*Regent*' and '*Doelen*' pictures are among the most conspicuous creations of the Dutch school of painters. It was the custom for the presidents (Regents) of the various corporations, public and charitable institutions, to place in the guild-halls and shooting galleries (Doelen) portraits in groups of members of the various guilds, especially of the shooting societies. Among the earliest pictures of this kind are the Commemoration Banquet of Bowmen, painted by *Cornelis Teunissen (Anthonissen)*, in Amsterdam (1533), another from the same hand dated 1557, and one by *Dirck Jacobsz* painted in 1529 (the last two in the Ryks Museum); but it was later than this that the 'Regent-pieces' acquired their complete artistic significance. The Haarlem Museum possesses a 'Corporation-picture' by *Cornelis Cornelissen*, dating from 1583, and four similar pieces by *Frans Pieterssen Grebber*, the later of which are specially distinguished by the freshness of their colouring. In the hospital of Delft is a 'Regent-piece' by that prolific portrait-painter *Michael van Mierevelt* (born in Delft, 1568; died 1641), who has been erroneously described as painter to William of Orange (assassinated 1584). It is a so-called anatomical lecture, in the painting of which Mierevelt's son, Peter, took part. *Jacob Gerritsz Cuyp*†, founder of the painters' guild in Dordrecht, and *Paul Moreelse*, a pupil of Mierevelt, do not appear to have attempted the execution of the 'Regent' pictures proper; the greater is the number thereof to be ascribed to *Thomas de Keyser* (ca. 1596-1667; Amsterdam) and *Jan van Ravesteyn* (ca. 1572-1657). Thomas de Keyser was the son of an architect of Amsterdam, Hendrik de Keyser, and began to paint in 1619. His masterpieces are preserved in the Ryks Museum in Amsterdam, and the gallery of the Hague. In the town-hall of the Hague, too, his contemporary, Jan van Ravesteyn can best be studied, in his fine corporation-pieces of 1616-18. But the treatment of the 'Regent' pictures and portrait groups generally was brought to its highest perfection first by Frans Hals, of Haarlem (p. lviii), and more especially by that greatest of all the painters of the north, Rembrandt.

Among the most important portrait-painters of Amsterdam in the pre-Rembrandt period are *Dirck Barentsz* (1534-92), a pupil of Titian; *Cornelis Ketel* (1548-1616); *Aert Pietersen* (1550-1612; son of *Pieter Aertsen*), of whose works the Ryks Museum possesses large examples dating from 1599 and 1603; *Cornelis van der Voort* (1576-1624), highly thought of by his contemporaries; *Werner van*

† The termination 'szen' or 'szoon', abbreviated 'sz', which occurs so frequently in Flemish names, signifies *son;* thus *Gerritsz* = son of Gerhard, *Harmensz* = son of Harmen or Herman.

Valckert, a pupil of Goltzius, who painted in 1620-27 at Amsterdam; and *Nicolaes Elias* (1590-1650), master of Van der Helst, whose fine corporation-pieces are now seen to advantage in the Ryks Museum.

Slandered and grossly abused as Rembrandt has been by dilettanti scribes of the 18th century, the enthusiastic eulogium bestowed upon him by the youthful Goethe must be noticed as an exceptional tribute. It is only in quite recent times that the researches of Dutch *savants*, particularly of Scheltema, Vosmaer†, De Roever, and Bredius, undertaken in a spirit of affectionate devotion, have vindicated the truth concerning him. **Rembrandt Harmensz van Ryn,** the son of a miller of Leyden, was born probably in 1607. That he first saw light in his father's mill is a story for which there is as little foundation as that he first studied art amongst his father's flour sacks. *Jacob Swanenburgh*, who had studied in Italy, and was married to a Neapolitan, and *Peter Lastman* were his first instructors. His earliest recognised work bears the date 1627; he removed to Amsterdam at the end of 1631. Amsterdam had gradually outstripped the other towns of the Republic, and had become virtually its capital, ascendant not only in the domain of politics, but prescribing also the direction to be given to the study of art. A new and stately architecture, which subsequently exercised extraordinary influence in Germany, testifies to the splendour of the town at that period. *Vondel*, *Huygens*, and *Hooft* represent the muse of Poetry, while numerous engravers and painters, of whom several connected themselves later with Rembrandt, such as *S. Koninck*, *Livens*, and *Van Vliet*, found employment in Amsterdam.

Rembrandt very soon made himself famous as an artist; fortune smiled upon him, too, in his love affairs. From the year 1633 the face of a good-tempered, handsome woman appears from time to time in his pictures. This is *Saskia van Ulenburgh*, the daughter of a Friesland lawyer, whom he brought home as his bride in 1634. The numerous portraits of Saskia, painted by the great artist with evident gusto, have familiarised us with her countenance; the best are those in the galleries of Dresden and Cassel. That in the Antwerp Museum is either a copy, or was painted from memory. After Saskia's death (1642), Rembrandt's private affairs took a turn for the worse. The great financial collapse, which since 1653 had continued in Amsterdam, bringing wide-spread and ruinous disaster upon the community, did not suffer our painter to escape. He was declared bankrupt in 1656, and an inventory of his effects was taken by the Commissioners of the 'desolate-boedelkamer', who brought them to the hammer in the following year. This inventory is still preserved, and is an all-sufficient reply to those who maintained that Rembrandt was destitute of refined tastes. The walls of his spacious

† Rembrandt, sa vie et ses œuvres, par *C. Vosmaer*. 2nd ed. The Hague, 1877.

apartments were covered not only with works from his own and his pupils' hands, but such Italian masters as Palma, Giorgione, etc., were likewise represented. He also possessed numerous antique busts and miscellaneous curiosities, as well as a choice collection of engravings. Besides all this, the confidential intercourse which he maintained with Huygens and Jan Six sufficiently belies the opinion once current as to Rembrandt's low-lived habits. Rembrandt did not marry a second time, but contented himself henceforth with the faithful affection and ministrations of his servant Hendrickje Stoffels (d. 1661). The close of his life found him poor and living in complete retirement; still busy notwithstanding, and still capable of laughter, as a portrait of himself from his own hand (painted about 1668), and now in a private collection in Paris, gives evidence. He was buried on 8th October, 1669.

In Rembrandt's career as a painter we notice an uninterrupted and brilliant process of development. It is true that even his early works show his fondness for effects produced by strong and full light thrown upon the principal figures, but it is not till after several years residence in Amsterdam that his pictures are suffused with that rich golden brown tone which invests his masterpieces with their subtle and peculiar charm. About 1654 his pictures receive a still warmer and more subdued tone, and are brown even to dimness, but retain, nevertheless, an unfaltering breadth in execution. These several methods of Rembrandt are admirably illustrated in his masterpieces exhibited in the various galleries of Holland. The 'Regent' picture in the Hague Collection, known as 'The Anatomical Lecture', which contains portraits of Professor Nicholas Tulp, and the members of the Surgeons' guild, belongs to the year 1632. This picture is an excellent example of the master's art, which has enabled him to animate a momentary action of this portrait group with dramatic life, by force of a concentrated expression and accentuation of tone. The 'Night Watch', preserved in the museum at Amsterdam, Rembrandt's greatest work, was painted ten years later. It bears the date 1642, and shows with what skill this master of chiaroscuro could, by its means, convert a prosaic occurrence, such as that of this band of citizen musketeers sallying forth from their guild-house, into a scene abounding in poetical expression, and exciting the liveliest emotions in the beholder. In the so-called 'Staalmeesters' picture, portraits of the syndics of the Clothmakers' guild in Amsterdam (belonging to the year 1661), the entire tone seems to be permeated by a golden-brown medium. Art has never again created a greater wealth of stirring imagery or poetry of colour so entrancing as these three pictures reveal to us. Unconsciously our thoughts recur to Shakespeare's familiar creations, and we recognise in these two mighty art-champions of the north kindred natures and a corresponding bent of fancy.

It must not, however, be assumed that Rembrandt confined

himself to the representation of 'Regent' pieces, portrait groups (as the 'Jewish Bride' in the Ryks Museum in Amsterdam), and single portraits (*e.g.* Jan Six and Anna Six, in the collection of J. P. Six in Amsterdam). We possess many scriptural pictures by him, scenes from the New as well as Old Testament, for the most part scattered in other countries. The Hague, however, possesses examples of this class of pictures in 'Susanna at the bath', and 'Simeon in the Temple' (bearing the date 1631). Here, too, Rembrandt preserves a mode of treatment peculiarly his own. In representations of our Saviour's passion the tragic event is pourtrayed in a harsh matter-of-fact spirit, and might serve to illustrate the well-known hymn, 'O Head once full of bruises'. A serener, happier expression of solemnity prevails in the Parables, which enables us fully to realise their significance, often sufficiently obscure. Scenes from the youthful life of Christ have an idyllic charm of their own, and in all Rembrandt's religious compositions the endeavour is apparent to bring them within the range of human apprehension — a fact important for a right understanding of the Protestantism of the 17th century. Rembrandt touched also the regions of Mythology (as is proved by the painting No. 1251 in the Ryks Museum, p. 335, the true meaning of which has been only lately explained); but, as will be readily understood, with more doubtful success. On the other hand his landscapes, devoid of incident though they be, wide, unbroken, plain, exhibit the master's feeling for colour and poetical expression in the most favourable light.

It need hardly be mentioned that in order to become intimately, and as it were personally acquainted with Rembrandt, the collection of his etchings, over 300 in number, must be carefully studied. Among the best-known, the rarest and most beautiful, are 'Rembrandt's portrait with the Sword', 'Lazarus Rising from the Dead', the 'Hundred Florin Plate' ('Healing of the Sick'; the former name, by which it was popularly known in the 18th century, now no longer applies, inasmuch as in 1867 the sum of 1000*l.* was paid for a single impression), 'Annunciation', 'Ecce Homo', 'The good Samaritan', 'The great Descent from the Cross', the portraits of Tolling, Bonus, Six, the landscape with the mill, and that with the three trees.

A goodly array of pupils and imitators are gathered around Rembrandt. His influence was not confined to Amsterdam alone, but extended to the neighbouring schools, that of Haarlem, for example. Amongst his more immediate followers may be mentioned *Gerbrand van den Eeckhout* (1621-74), whose works frequently bear Rembrandt's name (the Museum of Amsterdam possesses one of the best of his pictures — The Adulteress), and *Ferdinand Bol* of Dordrecht (1616-88), who deserted his native style after the death of his master. The 'Regent' picture, formerly in the Lepers' Hospital, and now in the new Ryks Museum, at Amsterdam, belongs to his best time.

Govert Flinck, of Cleves (1615-60), may be said almost to have rivalled Rembrandt at the outset of his career. Besides his two best 'Regent' pieces (dated 1642 and 1648), there is in the Museum of Amsterdam a scriptural picture by him. It represents Isaac in the act of blessing Jacob, a favourite subject with the school of Rembrandt. Amongst the number of Rembrandt's satellites are also *Jan Livens* (1607-74), *Jan Victoor* or *Victors* (1620-72), *Ph. Koninck* (1619-88), the landscape painter; *Salomon Koninck* (1609-56), whose scriptural pictures and portraits bear so strong a superficial resemblance to those of Rembrandt that they are often mistaken for his; *Jacob Backer* (1609-51), intimately associated in his youth with Govert Flinck, and his companion in Rembrandt's workshop; *Nicholas Maes*, of Dordrecht (1632-93), whose best works belong to the time of his youth (1650-60), as, having in after-life settled in Antwerp, he seriously deteriorated under the influences of the school of Rubens; *Karel Fabritius*, who came to a premature end by a powder explosion in Delft (1654); and *Bernard Fabritius*.

Another of the most eminent contemporaries of Rembrandt was *Jan Vermeer* (1632-75), of Delft, who pursued a course of great independence and seems to have been influenced by no other master except, to a slight extent, Karel Fabritius. Young women engaged in all kinds of household work, or in the more congenial occupation of love-making, interiors, street scenes, and landscapes, are his favourite subjects, all wondrously pure in colour, abounding in delightful effects of perspective, full of life, at once truthful and charming; entitling them to rank amongst the gems of Dutch art. Even in his lifetime, and indeed down to the present century, his style has been frequently and successfully imitated.

Scarcely inferior to Vermeer of Delft, and frequently confounded with him, is *Pieter de Hooch* (1630-77), celebrated for his fascinating effects of light in his interiors. And last, but not least, of this artist array who, whether as pupils or followers, are associated with Rembrandt, comes *Gerard Dou* (born at Leyden 1613; d. 1675), the great master of minuteness of finish, whose 'Night Schools', 'Maidens by candle light', and 'Hermits' are in so much favour with the public, commanding prices commensurate with the admiration bestowed upon them, though it must be said of his works that skilful and delicate manipulation takes the place of poetical expression, and that the range of his fancy is contracted in measure corresponding with his painstaking elaboration of finish. This latter quality, however, must receive its due meed of praise. On the other hand, Dou is connected with a number of painters of declining excellence, such as *Frans van Mieris the Elder*, of Leyden (1635-81), *Pieter van Slingeland*, of Leyden (1640-91), *Godfrey Schalcken* (born at Dort, 1643; died at the Hague, 1706), *A. van Gaesbeeck* (d. 1650), *Abraham de Pape* (d. 1666), and many others.

It will be seen, then, that Rembrandt's influence was as weighty

and comprehensive as the products of his easel were great in number and surpassing in quality. Painters of the most widely differing motives acknowledge him as their master and example, and he has led the way, not only in historical and portrait painting, but in landscape too, and in the so-called genre painting. In this respect Bartholomew van der Helst, to whom many would assign a place amongst the foremost realists next to Rembrandt, cannot compare with him. Van der Helst was born at Haarlem in 1611 or 1612, and ended his days there in 1670, in the enjoyment of great wealth and general esteem. Nothing is known of his teachers, nothing of his relations with Rembrandt, whose path he appears to be continually crossing without compromising his independence. He was the favourite portrait-painter of the wealthy burghers of Amsterdam, and confined himself almost entirely to the painting of 'Regent' pieces and portraits. His most celebrated work, the Arquebusiers' Banquet (1648), is in the Museum of Amsterdam (which also possesses the Arquebusiers' Guild of 1639, and the 'Doelenstuk' of 1657), and when compared with Rembrandt's 'Night Watch', admirably illustrates the points of difference between the two masters. Van der Helst presents to us Nature as she is, unrelieved, a bare reality. If Nature herself could paint she would have given us a picture such as Van der Helst's. It is otherwise with Rembrandt. Upon all his works he sets the seal of his individuality. As the reality presents itself to his eye, so he reproduces it with just that degree of truthfulness which his intention prescribes. Van der Helst's are mere imitations, illusive in their fidelity, but leaving no enduring impression.

Frans Hals, of Haarlem, a somewhat earlier painter, so far at least as the effects of his training in the great Master's school are concerned, is more akin to him than Van der Helst. Though of Haarlem parentage, he was born at Antwerp (about 1580). When he returned to Haarlem is not known. He married in 1610, unhappily as the event proved, for in 1616 he was brought before the Burgomaster for ill-treating his wife, and had to promise to abstain for the future from 'dronkenschappe'. Of the joys of conviviality which he could so well depict he freely partook, and thus got into difficulties which his prolific pencil failed to avert. His goods and chattels were sold by auction in 1652 to pay his debts, and he became in his old age a pensioner of the State. His death took place in 1666, at the age of 82, his labours having extended over half-a-century. The earliest of his paintings known to us bears the date 1616, the Banquet of Officers of the George's Guild of Musketeers, in the Museum of Haarlem, where the most considerable of this master's 'Regent-pieces' are collected. Amongst these the Assembly of Officers of the Andreas Guild (1633), and Assembly of Officers of the George's Guild (1639), are the best. Rembrandt's influence is still apparent in pictures of the succeeding decade, without however impairing the individuality of the artist. The utmost vivacity of conception,

purity of colour, and breadth of execution, which in his latest works betrays a handling of the brush so uncompromising that drawing is almost lost in a maze of colour-tone, are distinguishing characteristics of Frans Hals, who, besides the 'Regent-pieces' referred to, was the author of numerous portraits; and he has immortalised such popular figures as the 'Rommelpott-players', 'The tipsy old wife, Hille Bobbe', 'The jolly shoemaker, Jan Barentz', ready either for a drinking bout or for service in the fleet with Admiral Tromp.

His best known pupils are *Adrian Brouwer* (b. at Oudenaarde, 1605; d. at Antwerp, 1638), and *Adrian van Ostade* (b. at Haarlem, 1610; died there, 1685). As we do not possess more correct biographical data concerning the former of these, we must accept as true the stories told of him and his fellows by authors of the 18th century. He is his master's most formidable rival in the naïve conception of national character, as well as in mere technical skill; and had he lived long enough to mature his natural powers, he must have borne away the palm now conceded to Adrian Ostade. In the earlier efforts of Adrian van Ostade, we are reminded of Brouwer; it was after the year 1640, or thereabouts, when the influence of Rembrandt was in the ascendant with him, that he first displayed those technical qualities and artistic predilections which have made him a favourite with the most fastidious connoisseurs. Grace and beauty are attributes which the forms crowded into his cottage-interiors or animating his court-yard scenes certainly do not possess; but they always abound in lusty life, characteristic and appropriate, whether playing cards, intent upon the enjoyment of pipe and glass, or dancing accompanied by the eve-present fiddler; and with such marvellous effect is colour accentuated, so complete is his mastery of chiaroscuro, that nearly every picture may be said to provide a new 'feast for the eye'. With Ostade are connected his brother, *Isaac van Ostade* (1621-49), *Cornelis Bega* (1620-64), and *Cornelis Dusart* (1660-1704).

And thus we are brought to the almost innumerable throng of Genre Painters, who have imparted to Dutch art its peculiarly distinctive attributes, and have secured its greatest triumphs. It would be difficult to distinguish amongst the genre painters of Holland various degrees of excellence, inasmuch as each in his respective, and, as a rule, contracted sphere, has asserted an indisputable supremacy. It is unfortunate that the greater number of their works have been transferred to foreign galleries, and are rarely to be met with in Dutch collections, so that Holland is no longer exclusively the place where the genre and landscape-painters of the Netherlands can be studied. It must suffice, therefore, to mention the most conspicuous names.

The genre painters are usually divided into several groups, according to the subjects which they make peculiarly their own; pictures, for example, belong to the higher or lower genre as they set before us the more refined or coarser aspects of social life, the world

of fashion or the vulgar herd. These, however, are merely adventitious distinctions, and do not by any means sufficiently account for this latest development of Dutch art, resolving itself as it did into a number of local schools. *Dirk Hals* (probably a younger brother of Frans Hals, to whom many genre works by Dirk have been ascribed), *Anton Palamedesz*, *J. A. van Duck*, *Pieter Codde*, and others, abound in pictures of soldiers and cavaliers contending with Venus and Bacchus, or engaged in the sterner encounter of pitched battle and skirmish; in illustrations, too, of the fierce licence engendered by the wars of the 17th century; figures roaming hither and thither with out restraint, lusty and light-hearted. In striking contrast to such scenes as these are the pictures of a peaceful and refined domestic life, occasionally disconcerted by the vicissitudes of love, which formed the favourite theme of *Gerard Terburg (ter Borch)*, born at Zwolle about 1617, a man who had travelled much and who died at Deventer in 1681. He, together with his successors, *Gabriel Metsu*, of Leyden and Amsterdam (b. 1630, d. after 1667), *Caspar Netscher* (b. at Heidelberg, 1639; died at the Hague, 1684), etc., are generally known as 'stuff' painters, owing to the attention they bestow upon drapery stuffs, especially silks and satins. It must be borne in mind, however, that in the absence of these external properties, thus carefully supplied, the refinements of life could not be invested with appropriate pictorial splendour. But that these painters were not the mere imitators of stuff and texture, that they were capable of emotion, and could give utterance to the sentiments of romance, will be sufficiently evident to those who study the 'Paternal Warning' of *Terburg* in the Museum at Amsterdam. As a portrait-painter, too, Terburg has made a great reputation. (His 'Peace Congress of Münster', his most celebrated piece, was sold with the Demidoff collection for 182,000 fr.)

Jan Steen, the so-called jolly landlord of Leyden (1626-79), who, however, painted also at the Hague and Haarlem, was likewise a painter of social subjects, but in a line and in a manner quite his own. That he was a low-lived tippler is simply one of those wholly gratuitous slanders with which it was once the fashion to besmirch the painters of Holland. A jovial life was probably not repugnant to his tastes; and what is more to our purpose is the fact that a spontaneous joyousness pervades his works, and a sparkling sense of humour too; while as a colourist he must be looked upon as the foremost of the entire school. His pictures might be entitled comedies of life, in which man's follies are chastised with satire, and his weaknesses held up to ridicule, but without the glaring exaggeration and obtrusive moralising which make Hogarth's pictures (with whom Jan Steen has much in common) so unpleasant to look upon. Family feasts and merry makings, the wedding of ill-assorted couples, quacks and their quackeries, lovelorn maidens ('hier baat geen medicijn, want het is minne pijn'), tavern brawls

and similar scenes are his favourite subjects. Jan Steen has, and with justice, been likened to Molière. The greater number and the best of his works are in England. He is very partially represented in the museums of Amsterdam and the Hague. The Duc d'Arenberg possesses in his Brussels collection one of the very rare scriptural pieces by this master, the 'Marriage at Cana'; another, 'Laban searching for his images', is in the Museum at Leyden.

Jan Steen is a solitary personage. He stands alone, and has no followers. So much the more numerous, and at the same time intimately associated, are the painters whose genius found employment in the domain of landscape, which they rendered with true artistic appreciation, and enriched as well as animated by the addition of living forms. Very frequently these 'landscapes with figures' are the result of friendly co-operation. Thus *Adrian van de Velde* (1635-72), one of the most estimable as well as gifted of Dutch painters, supplied the figures for the landscapes of his master Wynants, for Moucheron, and even for Hobbema and Ruysdael *Philip Wouverman* (1619-68) has perhaps the greatest reputation for these figure pictures, of which some 800 may still be reckoned. Cavalry combats, hunting scenes, in which horses always play a conspicuous part, he has repeated with endless variations, without however passing the bounds of mediocrity. To enumerate the names of all who occupied this particular field is simply impracticable, for it is precisely in this field that Dutch art was most prolific. We must, however, mention (as akin to the foregoing) *Paul Potter* (b. 1625; d. Amsterdam, 1654), chief of animal painters, to whose pictures landscape lends idyllic charms, and whom we must accept as a classical example of the entire fraternity. A consummate draughtsman, he was at least as eminent as a colourist, especially in his smaller pictures. *Karel du Jardin* (1622-78), an exuberantly fertile painter, owes his best qualities to the foregoing, but the inequality of his works shows his inability to resist other less favourable influences. Other 'idyllic' painters are *Jan Asselyn* (1610-52) and *Nicolas Berchem* (1620-83), both of Amsterdam.

As landscape-painters must be named *Jan van Goyen* of the Hague (1596-1656); *Albert Cuyp* of Dordrecht (1620-91), son of Jacob Gerritsz (p. liii), also eminent as a painter of portraits and animals; *Jan Wynants* of Haarlem (1600-70), famous for the number of his pupils and his own steady development; *Allart van Everdingen* (Alkmaar, 1621-75); *Jacob van Ruysdael* (born 1628, at Haarlem; d. 1682), 'excelling all other masters in a feeling for the poetry of northern landscape combined with the power of graphic embodiment'; and *Meindert Hobbema* (b. 1638, at Amsterdam; d. 1709), whose merits have only recently come to be appreciated. His works exhibit a moderate talent only for composition; the same motive constantly recurs in his pictures (the figures are for the most part by another hand); but in delicacy and thorough-

ness of elaboration, more particularly in his treatment of atmosphere and light, his pictures must be highly prized as works of genius of the highest order. — *Jan van der Meer* of Haarlem (1678-91) shows himself near of kin to Jacob Ruysdael. Numerous other landscape painters remained true to their national scenery, but in many cases they lapsed into a kind of mannerism, which is very apparent in the moonlight scenes of *Aart van der Neer* (of Amsterdam, 1603-77). The better pictures of the last-named artist, such as his forest-landscape in the Van der Hoop collection, are, however, not inferior to those of Ruysdael and Hobbema, whom he also resembles in his death in poverty and obscurity. Fashion also began to demand the study of Italian landscapes, and in the second half of the 17th cent. compositions of this kind are decidedly predominant. Among the earliest examples of this tendency are *Jan Both* of Utrecht (c. 1610-50), *Adam Pynacker* (1622-73), and *Herman Swanevelt* (1600-55?).

It is well known how marine painting (*Willem van de Velde, the Younger*, 1633-1707; *Hendrik van Vliet*, d. 1675 at Delft), and architectural painting (*Jan van der Heyden*, 1637-1712, and *Emanuel de Witte*, 1617-92), prospered in Holland, and how the national art, as it were with its last breath, gave birth to the so-called 'still-life' (*W. van Aelst* of Delft) and flower painting (*Jan Davidsz de Heem*, 1600-1684, Utrecht and Amsterdam; *Rachel Ruysch*, 1664-1750, Amsterdam; *Jan van Huysum*, 1682-1749).

We conclude these slight observations with the wish that they may induce to a more searching study of Dutch art in a careful examination of the works themselves, and we recommend all who take an interest in the subject to read *Burger's* well known book on the 'Musées de la Hollande', in which Dutch painting is most exhaustively treated.

1. From London to Ostend.

There are two direct routes from London to Ostend: 1. Viâ Dover, thrice daily, in 6-8 hrs. (fares 1*l.* 8*s.* 3*d.*, 1*l.* 9*s.* 9*d.*, 13*s.* 1*d.*, return 2*l.* 11*s.* 4*d.*, 1*l.* 17*s.* 3*d.*, 1*l.* 3*s.* 7*d.*). 2. By Gen. Steam Nav. Co.'s steamers, once or twice weekly, in 10-12 hrs. (chief cabin 7*s.* 6*d.*, fore cabin 6*s.*; return 10*s.* 6*d.*, 9*s.*). — In summer a steamer plies daily from Southend (1-1½ hr. by rail. from London) to Ostend (fares 9*s.* 6*d.*, 7*s.* 6*d.*) and another thrice weekly from London viâ Margate and Southend. — From London to *Brussels* viâ Dover and Ostend, 8-9 hrs.; fares 1*l.* 17*s.* 5*d.*, 1*l.* 6*s.* 8*d.*, 17*s.* 9*d.*, return, 3*l.* 6*s.* 1*d.*, 2*l.* 8*s.* 4*d.*, 1*l.* 11*s.* (comp. RR. 3, 11).

Ostend. — **The Railway Station** (Pl. D, 5) lies on the S. side of the town, at a considerable distance from the sea and the principal hotels, but is connected by rails with the *Gare Maritime* at the steamboat-pier (Pl. F, 4). *Omnibuses* from the hotels meet both the trains and the steamers (fare usually ¾-1 fr.). *Cab* from the station to the town 1½ fr.; luggage under 56 lbs. free; for over-weight 2½ c. per lb. Travellers proceeding direct to Antwerp through the Waasland (p. 63) should book to Bruges only, and there take a fresh ticket viâ Ghent (see p. 10 and R. 10). If a through-ticket from Ostend to Antwerp be taken, the traveller is conveyed by the longer route viâ Malines.

Hotels. *On the Digue*, with unimpeded views of the sea, nearly all large, new, and expensive: R. 4-15, L. 1, A. 1, B. 2, déj. 3, D. 4-6, pens. 10-16, board from 7 fr. In the height of the season (Aug.) 20-30 fr. per day are demanded for a room on the first floor, facing the sea. To the S.W. of the Cursaal: Hôtel Wellington; Continental (Pl. 1; D, 2), an imposing establishment, with lift (no pension); de l'Océan (Pl. 2; C, 2); de la Plage (Pl. 3; C, 2); Beau-Rivage; Splendid Hotel, with lift. — To the N.E. of the Cursaal: Hôtel Royal Belge; Bellevue; Grand Hôtel d'Ostende, with restaurant; Grand Hôtel du Littoral (Pl. 4; D, 2), at the corner of the Rue du Cerf, well spoken of; du Kursaal et Beau-Site, de Russie, two houses at the corner of the Rampe de Flandre, belonging to the same proprietor; Grand Hôtel des Bains, with restaurant. — Near the old lighthouse: Grand Hôtel du Phare (Pl. 5; F, 2), with good restaurant, R. & A. 3-20, L. 1, B. 1½, déj. 3, D. 4-5, pens. 10-15 fr.; Hôtel de Londres, R., L., & A. 5, B. 1¼, déj. 3, D. 3½ fr.; Hôt. du Port, de l'Estacade, both plain.

Adjoining the Digue: Hôtel Royal de Prusse et de la Grande-Bretagne (Pl. 6; E, 2), at the corner of the Boulevard van Iseghem and the Rue des Capucins, R. from 2½, L. ¾, B. 1¼, déj. 2½, D. 3½, pens. from 8 fr. — Farther on, in the Boulevard van Iseghem: Reinsberg, Jewish; Léopold II et de Flandre, Rue de Flandre 8, R., L., & A. from 3, B. 1¼, déj. 3, D. 4, pens. from 10 fr., with restaurant; Hôtel Royal des Arcades (Pl. 7; D, 2), with restaurant (p. 2), pens. 9 fr.; Impérial (Pl. 8; D, 2), de la Digue (Pl. 9; D, 2), well spoken of; in both, R., L., & A. 3½-10, B. 1¼, déj. 2½, D. 3½-4, pens. 8-16 fr.; Des Anglais, Rue Royale 90 (Pl. B, C, 2), with lift and electric light, R., L., & A. from 3, B. 1½, déj. 2½, D. 5 fr.; Germania, corner of the Rue Royale and Rue du Chalet 16; Canoy's Family Hotel, Avenue de la Reine, pens. from 7 fr.

In the Town. Between the Digue and the Place d'Armes: *Grand Hôtel Fontaine (Pl. 10; E, 2), a large first-class house, with spacious dining-room containing several old pictures by Netherlandish artists, R. froom 4, déj. 3, D. 5, pens. from 10 fr.; du Trône, Rue Longue, at the corner of Rue Louise; Waterloo (Pl. 11; E, 2), Rue Louise 19. — Mertian (Pl. 12; D, 2), Rue de l'Onest, R., L., A. from 4½, B. 1½, déj. 3, D. 4, pens. 9, board from 7½ fr.; Cercle Catholique (Pl. 13; D, 2), same street. — More to the W.: Hôtel de Suède (Pl. 14; D, 2), Place du Théâtre, with restaurant.

In or near the Place d'Armes: *Hôtel de l'Empereur (Pl. 15; E, 2), corner of the Rue de Brabant, with restaurant (p. 2); *Grand Hôt. Central (Pl. 16; E, 2), corner of the Rue Louise and the Rue de Brabant, R., L., & A. 3-5, B. 1½, déj. 2½, D. 4, pens. 10-15 fr. — De Gand et d'Albion (Pl. 17; E, 3), in the Marché aux Herbes, R., L., & A. 3-4, B.

1¼, déj. 2½, D. 3½, pens. 8-10 fr. — De Bavière, Rue de la Chapelle 15, R. L., & A. 2½-3, B. 1, déj. 1½, D. 2½, pens. 7-8, board 5-6 fr.; Europe (Pl. 19; E, 2), Rue des Capucins, D. 2½, pens. 7 fr., unpretending.

Still farther from the sea: *Hôtel d'Allemagne or Stracke (Pl. 20; E, 3), Rue du Quai 22, first-class, R. & L. from 3½, A. ¾, B. 1½, déj. 3, D. at 6 o'cl. 3½, pens. from 9 fr., omn. 80 c.; Grand Hôtel Marion (Pl. 21; E, 3), Rue de l'Eglise 33, D. 4, pens. from 7½ fr.; de la Marine (Pl. 22; E, 3); St. Denis (Pl. 24; E, 3), No. 46, Rue de la Chapelle, near the station, D. 1½ fr. — Hôtel de la Couronne, Quai de l'Empereur, opposite the station, R., L., & A. 3½, B. 1¼, déj. 2, D. 3, pens. 8-10 fr., well spoken of, de Barcelone, du Bassin, both Quai de l'Empereur, near the railway-station; Ship Hotel, near the steamboat-pier, R., L., & A. 2-6, B. 1, déj. 2½, D. 3, pens. 7-8 fr., well spoken of.

Most of the hotels on the Digue and many of those in the town are during the season only, except the *H. Wellington*, *Gr. H. du Phare*, *H. de Londres*, *Gr. H. Fontaine*, the *H. d'Allemagne*, *de la Marine*, *St. Denis*, *de la Couronne*, *Germania*, and *Ship Hotel*, which are always open.

Hôtels Garnis and **Private Lodgings** abound both on the Digue and in the town. Even at the beginning or the close of the season (1st June to 15th Oct.), a room cannot be obtained under 3-5 fr. a day, or 15-30 fr. per week. The rent of a small suite of rooms (dining-room, drawing-room, three bedrooms, kitchen) in June is about 300 fr., in July 500 fr., August 800 fr., and September 600 fr. — The contract should be committed to writing, if the hirer contemplates a prolonged stay. The usual charge for a plain breakfast is 1 fr., for attendance 50 c. per day. French is often imperfectly understood by the Flemish servants. — The hirer should see that attendance is expressly included in the agreement, both in private apartments and at the hôtels garnis, as otherwise he is liable to an extra charge of 1 fr. per day. — House Agent: *Fr. de Smet*, Villa Svea, Rampe Est du Kursaal.

Restaurants. *On the Digue*, dear, and attendance often bad. The *Cursaal* (p. 5), with restaurant, café, a reading-room, a large hall, and galleries commanding an extensive view of sea and land, open to subscribers only, is the principal resort of visitors during the bathing-season. With its gardens it occupies an area of about 13,000 sq. yards. Subscriptions, valid also for the Casino (p. 3): 1 pers. per day 3, 4 days 9, per week 17, per fortnight 30, per month 50, six weeks 65, per year (beginning May 1st) 75 fr.; 2 pers. 6, 17, 32, 55, 90, 110, 125 fr.; three pers. 9, 24, 45, 75, 120½, 150 fr., — Restaurants in the above-mentioned hotels, *Wellington*, *Continental*, *de l'Océan*, *de la Plage*, *Beau-Rivage*, *Splendid*, and *Germania*. — On the other side of the Kursaal, N. end of the Digue: *Hôtels Royal Belge*, *Ostende*, *Littoral*, *Beau-Site*, *Russie*, see p. 1. *Hôtel du Phare* (see p. 1). — *In the Town*, near the Digue: *Noppeney*, Rue Longue 53, corner of Rue de Flandre, déj. 3, D. 4 fr.; *Société Littéraire* (see below), Place d'Armes; *Taverne St. Jean*, Rue de Flandre; *Hôtel Royal des Arcades*, *Hôtel de Suède*, and *Hôtel de l'Empereur*, see p. 1.

Cafés. *Noppeney* (see above), also confectioner. The *Société Littéraire*, on the groundfloor of the Hôtel de Ville (Pl. E, 3), contains a restaurant (always open) and a reading-room to which strangers are not admitted unless introduced by a member (first 5 days gratis, afterwards 3 fr. per month).

Wine at the *Bodega* (Spanish wine-room), Rampe de Flandre; *Central Tienda*, Rue de Flandre 20; *Bodega Central*, *America*, both on the Digue; etc. — Beer at the *Hôt. de l'Empereur*, *Casino*, *Germania*, etc.

Water. The drinking-water of Ostend is indifferent. Seltzer-water, 75-80 c. per bottle, or other aërated waters in 'siphons' (50 c.) will be found wholesome.

Bathing. Bathing-time from 7 a.m to 7 p.m. Tickets ('coupons', valid on day of issue only) must be obtained at the office on the beach. At the principal Bathing Place, to the W. of the Cursaal (Pl. C, 1): machine (for not longer than 40 min.) including costume and two towels 1 fr., two additional towels 20 c. (regular bathers should purchase these requisites for themselves; price 3-5 fr., fee for taking charge of them 20 c.).

The bather pulls the string in the inside of the machine when he is ready to proceed. A knock with a whip on the top of the vehicle is the signal that the horse is being attached. Though there is little or no danger on this coast bathers are not allowed to go farther than 80 or 90 yds. from the shore; those who venture farther are recalled by blasts of the watchmen's horns. Invalids and persons unaccustomed to sea-bathing may procure the services of a '*baigneur*' or '*baigneuse*' for 50 c. The driver of the machine generally receives 5 c., and 5 c. is given for cleaning the machine. Valuables should be left at home. — Tents and 'marquises' for sitting on the beach 1-1½ fr. per day, or 6-9 fr. per week. Chairs, 10 c.

Warm Salt-Water Baths. *Etablissement Hydrothérapique* (Pl. D, 2), adjoining the Cursaal, baths of all kinds, massage, etc.

Cabs (*Vigilantes;* stands at the railway-station and in the Place d'Armes) 1 fr. per drive in the town; first hour 1½ fr.; each additional half-hour 1 fr.; at night ½ fr. more between 10 and 1, 1 fr. more between 1 and 4.30 a.m. For drives outside the town, the fare should previously be agreed upon with the driver. The fares for '*paniers*' or '*voitures ouvertes*', carriages of a superior description, are higher: drive in the town 1½ fr., 1 hr. 3, each following hr. 2 fr. — Luggage, see p. 1.

Steam Tramway (*Buurtspoorweg, Chemin de Fer Vicinal*): 1. To the N.E. to *Blankenberghe* (p. 7), starting in summer from the Cursaal, and stopping at the railway-station and Tivoli (comp. the Plan, p. 6); 13 M. in 1 hr. (fares 1 fr. 50, 1 fr. 5 c.). — 2. To the S.W. to *Furnes* (p. 33; starting from the railway-station, and stopping at the Rue de la Chapelle, at the Cursaal, and the Avenue de la Reine); 18¾ M. in about 1¾ hr. (fares 2 fr. 10, 1 fr. 50 c.). Intermediate stations: *Mariakerke* (p. 6; 1¾ M. in ¼ hr.; 25 or 15 c.), *Middelkerke* (p. 6; 5½ M. in ½ hr.; 65 or 45 c.), *Westende* (p. 6; 8½ M. in ¾ hr.; 1 fr. or 70 c.), and *Nieuport* (p. 33; 10½ M. in 1 hr.; 1 fr. 20 or 85 c.).

Sailing Boats with 2 men for ½ hr. 5, 1-2 hrs. 6 fr.; with 3 men 6, 8 fr.; with 4 men 8, 12 fr. (2 men officially required for 1-4 persons, 3 men for 5-10 pers., 4 men for 11-12 pers.). Previous agreement necessary; out of the season the charges are less. — **Steamboats** almost every afternoon from the Estacade, 2 fr. per hour. — Beggars and cripples are a great annoyance in Ostend.

Concerts daily in the afternoon and evening at the *Cursaal* (p. 5); also at intervals in the Parc Léopold, the Bois Henriette-Marie, in the market-place, or near the old lighthouse. — **Balls** daily at the Cursaal, and on Sun., Tues., and Thurs. in the *Casino*, a handsome ball-room on the first floor of the Hôtel de Ville (p. 4); admission for non-subscribers to the Cursaal 3 fr. ('*toilette de ville*', i.e. a black coat).

Horse Races are held in the Hippodrome Wellington (p. 5) several times during the season (adm. to best places, gentlemen 20 fr.). — Adjacent is a *Cycle Track (Vélodrome)*.

Bookseller: *Vlietinck*, Rue de la Chapelle 89, E. of the Place d'Armes. — **Circulating Libraries** (Cabinets de lecture): *Godtfurneau*, Rue de Flandre 7; *Marie Asseloos*, Rue Christine 77. Newspapers are sold by *Vlietinck* (see above) and by *Daniels-Dubar*, Rue de la Chapelle 25. The *Saison d'Ostende*, which appears daily (10 c.), is the official organ of the Cursaal authorities; the Sunday issue is furnished gratis to the subscribers to the Cursaal.

Physicians. *Dr. de Hondt*, Rue de la Chapelle 68; *Dr. van Oye*, Avenue Charles Janssens 9; *Dr. Saulmann*, Boulevard van Iseghem 74; *Dr. Schramme*, Rue des Capucins 11; *Dr. Verschuere*, Boul. van Iseghem 51, and many others. — **Chemists:** *Pharmacie Centrale*, Rue des Sœurs Blanches 16; *Kiss*, Rue de la Chapelle; *Baerts*, Rue des Soeurs-Blanches 71.

Money-changers: *Van Wynendaele*, Rue de la Chapelle 19 B; *J. Donde*, Rue du Bon-Vent 13, near the station.

Post and Telegraph Office, Rue des Sœurs Blanches 12 (Pl. E, 3), open 6¾ a.m. to 8¾ p. m. (on Sun. 9-1); in winter 6¾ a.m. to 6¾ p.m. (on Sun. 9-12). Branch-offices in the *Cursaal* (in summer only) and at the *Station* (departure side).

British Vice-Consul. *Commander Broughton, R. N.*
English Church (Pl. F, 2) at the E. end of the Rue Longue; services at 11 a.m. and 3.30 p.m.; chaplain, *Rev. Joseph Last.*

Ostend (30,700 inhab.), the second seaport of Belgium, owes most of its importance to the great passenger-traffic between London and the continent, of which it has long been one of the principal avenues. It also possesses about 200 fishing-boats, manned by 1260 men, being fully one-half the number belonging to the whole kingdom, and 15 steam-launches for fishing purposes.

The town was once strongly fortified. In 1601-1604 it sustained one of the most remarkable sieges on record, and was only surrendered to the Spanish general Spinola in consequence of orders received from the States General. In the Spanish War of Succession, after the Battle of Höchstädt, Ostend was occupied by the allies under Marlborough. In 1745 Louis XV. took the fortress after a siege of 18 days, and in 1794 it was again taken by the French, who held it until 1814. The fortifications were demolished in 1865, and have been converted into promenades. Since then many fine buildings have been erected along the beach.

The main street of the town is the *Rue de la Chapelle* (Pl. E, 3, 4), leading from the station to the market-place *(Place d'Armes)*, where it changes its name to *Rue de Flandres* or *Vlaanderstraat* (Pl. E, 2). It extends as far as the Digue, near which the principal shops, including some large emporiums of shells, are situated.

The *Church of SS. Peter and Paul* (Pl. E, 4), burned in 1896, is being rebuilt in the Gothic style from designs by Delacenserie. A mausoleum is to be erected adjoining for the monument of Queen Louise (p. 115), by Fraikin, which stood in the old church and was rescued from the fire. — In the Place d'Armes is the large *Town Hall* (Pl. E, 2, 3; Société Littéraire and Casino, see pp. 2, 3), with a corner tower completed in 1895 which contains a chime. — The *Church of St. Catharine*, in the Rue Christine (Pl. D, 3), finished in 1883, has been built in the style of the 13th cent. and is a copy of an old church of Ghent, now pulled down. The interior contains finely-carved choir-stalls, etc. — The *Parc Léopold* (Pl. C, D, 3) is tastefully laid out with a pond in the centre. On an eminence is a café, and on the S.W. side a lawn-tennis ground. — On the S. side of the town and connected with the Digue by the Avenue de la Reine, is the *Bois Henriette-Marie*, a park with a café and large ponds (boat 1 fr. per hour).

Ostend is one of the most fashionable and cosmopolitan watering-places in Europe. During the season (1st June-15th Oct.) it attracts about 50,000 visitors (including passing travellers) from all parts of Europe, especially from Belgium, France, and Germany. The chief promenade is the ***Digue,** a stone dyke or bulwark nearly 1 M. in length, 16½ yds. wide, and 25 ft. in height, extending along the coast from N.E. to S.W. With the exception of the carriage-road,

13 yds. in breadth, the whole is laid with terracotta bricks. At all hours of the day, particularly between 6 and 8 p.m., this promenade is thronged with fashionable loungers. Several approaches ascend to it from the town. Along the Digue stretches a row of handsome new buildings, including the hotels and restaurants mentioned on pp. 1, 2, and numerous private villas, some of which are tasteful structures in the Flemish Renaissance style. Near the middle rises the handsome CURSAAL (Pl. D, 2; p. 2), erected in 1876-78, from the designs of *Lauwereins* and *Naert* of Brussels, and farther on, on a lofty dune, stands the *Chalet du Roi* (Pl. A, 1), or royal villa. Thence the Digue is continued as a paved road skirting the foot of the dunes to the *Hippodrome Wellington* (p. 3), a racecourse in an old fort, and on to (2 M.) Mariakerke (p. 6; benches and refuges). A company has been formed for the erection of villas and a new Cursaal in this vicinity, to be connected with Ostend by an electric railway.

At the N.E. end of the Digue, beyond the old *Lighthouse* (Pl. F, 2), 98 ft. high, now used as a signal station only (no admission), is the **Estacade** (Pl. F, 1, 2), consisting of two *estaches*, or piers (the W. about 680 yds. in length, the E. 600 yds.), which shelter the entrance to the harbour and afford a view of the arriving and departing steamers. The W. pier is provided with seats (chair 10 c.) and a small café and serves as a public promenade. Fishing-nets may be hired here (1 fr. per hr.). — Steamboat excursions, see p. 3.

The entrance to the harbour (*Chenal;* Pl. F, G, 1, 2) is 180 yds. in length. The **Harbour** itself consists of the *Avant-Port*, the *Bassins du Commerce*, and the *Arrière-Port*. The *Bassin de Chasse* (Pl. G, 3, 4), with its massive gates, was constructed for the purpose of sweeping away the sandbanks at the mouth of the harbour, the water being confined within it at high tide, and allowed to escape suddenly at low tide. — At the upper end of the Basin des Pêcheurs lies the *Minque* or *Vischmyn* (Pl. E, 5), a circular building with an open court, where the auctions described at p. 6 take place from 7 to 9 a.m., on the return of the fishing-boats.

Beyond the entrance to the harbour and the Bassin de Chasse just mentioned, which we skirt for 10 min., rises the new ***Lighthouse** (*Nouveau Phare;* Pl. G, 1, 2), erected in 1858, 190 ft. in height, which should be inspected by those who have never seen the interior of such a structure. (As there is no tariff for excursions by boat to the lighthouse, a bargain should be made beforehand; 25-30 c., or, there and back, 50-75 c., is sufficient.) The lantern (fee 50 c.) contains a series of prisms, resembling beehives in shape, and reflectors of copper plated with platina, by which arrangement the light is said to be intensified a thousand-fold, and to be visible at a distance of 45 M. The top commands an extensive view in fine weather. Nieuport, Furnes, and even Dunkirk are seen towards the S.W., the Cursaal of Blankenberghe to the N.E., and the towers of Bruges to the E.

The **Oyster Parks** *(Huîtrières)* are extensive reservoirs on the N.E. and S.W. sides of the Digue (several near the Bruges Gate, e.g. *Stichert & Stracke*, Quai aux Moules; visitors admitted), where vast quantities of these favourite bivalves are stored throughout the greater part of the year. They are imported from the English coast, and kept here in prime condition by daily supplies of clarified sea-water. Their price varies from 5 to 8 fr. per hundred, and upwards. Abundant and fresh supplies may therefore always be procured, except in the height of summer, when they are out of season. *Lobsters*, brought chiefly from Norway, are kept in separate receptacles in the huîtrières, and fetch from 2 to 6 fr. each.

Fish is generally plentiful, especially in summer, when transport is difficult. A large turbot may often be bought for 10-15 fr.; soles, cod, haddocks, mackerel, and skate are of course less expensive. Crabs, shrimps, and mussels are also abundant. All these different kinds of fish are sold by public auction in the fish-market (p. 5), under the supervision of the municipal authorities. The salesman fixes a high price in sous for each lot, and then gradually descends, until a bidder calls out '*myn*' and thus becomes the purchaser. The great advantage of this 'Dutch auction' is that a single bid settles the matter, and much confusion is thus prevented. Most of the purchasers are women, who afterwards retail the fish in the market.

Several ecclesiastical and popular **Festivals** are celebrated at Ostend in July and August, including the '*Kermesses*', at which the Belgian archers, of whom there are numerous clubs, always act a prominent part, displaying extraordinary strength and skill. The most interesting church-festival is the Procession on St. Peter's Day (29th June), when the ceremony of blessing the sea is performed before a large concourse of fishermen and their families.

Slykens *(Café de la Concorde)*, $1^1/_4$ M. to the E. of Ostend, a village on the road to Bruges, may easily be visited on foot. Other walks may be made to *Oudenburg* (p. 10), *den Haan* (p. 9), *Wenduyne* (p. 8), etc.

Along the coast to the W. of Ostend are several smaller sea-bathing resorts, both quieter and less expensive than Ostend, Blankenberghe (p. 7), or Heyst (p. 9).

Mariakerke *(Hôt. du Kursaal*, D. $2^1/_2$, pens. 5-8 fr.; *Hôtel Speranza; Grand Hôtel des Bains*, with restaurant, D. $2^1/_2$ fr.; *Villa Beauséjour)*, $1^3/_4$ M. to the S.W. of Ostend, may be reached in $^1/_2$ hr. by the Digue (p. 4), and it is also the first station on the steam-tramway mentioned at p. 3. The bathing-arrangements are good; bath, including coach and costume, 75 c. from 11-2 o'clock; at other times 50 c.

About 3 M. beyond Mariakerke (one-horse carr. from Ostend 8-12, two-horse 14-18 fr.) lies **Middelkerke** *(Hôtels des Bains, Royal, de la Plage, des Familles, de la Digue, du Cursaal)*, also on the steam-tramway (p. 3) and the starting-point of the submarine telegraph cable to the English coast. There is nothing to mark the latter spot except the watchman's hut on the sandhill. Farther on is the *Hospice Roger de Grimberghe* for invalid children, opened in 1884 and containing 120 beds (daily $2^1/_2$ fr.).

Westende, $8^1/_2$ M. S.W. of Ostend (steam-tramway, p. 3). On the beach are the small sea-baths of *Westende-les-Bains* (Hotel).

OSTENDE.
1:18.500
0 100 200 300 400
Mètres
MER DU NORD
Paradis
Bains
Digue de Mer
Plage Ouest
Plage Est
Kursaal
Poste & Telegr.
Hydrothérapie
Café-Restaurant
Mosque
Sémaphore
Phare
Estacade d'Est
Estacade d'Ouest
Chenal
Abri
Dunes
Chalet du Roi
Hippodrome Wellington
Champ de Courses
Rue Royale
Avenue Van Iseghem
Boulevard de Thourout
Chée de Nieuport
Chaussée de la Reine
Parc Léopold
Ecole Normale
Ecole Gardienne
Boulevard du Midi
Caserne
Hôpital
Jardin de la Laiterie
Temple Anglican
Ecole des Capucins
Hôtel de Ville
Ecole
Marché aux Poissons
Minque
Bassin de Retenue de l'Ecluse Léopold (Bin de Chasse)
Bassins du Commerce
Station
Quai de l'Entrepôt
Entrepôt
Bassin à Flot
Arrière Port
Avant Port
Jetée de Garnissage
Jetée de Tempête
Bassins des Pêcheurs
Bassin de Retenue
Ateliers de la Marine
Ecluses
Canal de Bruges
Rue du Phare
N.
S.
Bois Marie Henriette
Thourout
Bruges
Blankenberghe

Kilometres.
Échelle 1: 125.000
Engl. Miles.
MER DU NORD (NOORD-ZEE)
OSTENDE
Nieuport Bains
Nieuport
Dixmude (Dixmuiden)
THOUROUT
BRUGES (BRUGGE)
Blankenberghe
Middelkerke
Westende
Mariakerke
Pt. Impérial
Lombartzyde
Wilskerke
Breedene
Wenduine
Uytkerke
Heyst
Kerkhove
Knocke
Lissenghe
Ramscappelle
Westcappelle
Zuydzand
Retranch
Steenkerke
Boitshoucke
Ramscappelle
Schoore
Pervyse
Eggewaertscappelle
Lampernisse
Oostkerke
Leke
Zande
Wortkerke
Stuyvekenskerke
Kevrem
Moere
Beerst
Oudecappelle
Vicogne
St. Jacques Capp.
Vladsloo
Eessen
Woumen
Wercken
Noordschoote
Clercken
Zerren
Merckem
Nachtegael
Bixschoote
Langhemarcq
Studenberg
Hoogleede
Staden
Gits
Westroosebeke
Stuivekenskerke
Lichtervelde
Rick
Zwevezeele
Ruddervoorde
Hertsberghe
Beernem
Oostkerke
Damme
Knocke
Sluis (l'Ecluse)
Lapscheure
Draaibrug
Maerkerke
Heyde
Aaydenburg
Middelhouw
Eede
St. Kruis
Strobrugge
Schaarbeek
Oedelem
Maldegem
Celle Bruges
St. Laurent
Oostvleteren
Adegem
Vulgerhoek
Ardenbourg
Oudenburg
Stalhille
Houtave
Ettelghem
Snellegem
St. André
Zedelghem
Jabbeke
Varssenaere
Zerkeghem
Beloeghem
St. Pierre Capelle
Stavenisse
Dudzeele
Meetkerke
Ste. Croix
Vere Camp.
Macte
Scheerwegh
Sysseele
Danck
Assebrouck
Zophem
Oostcamp
Vlissegenbeerd
De Breest
Gerwarts
Wardamme
Ardoye
Ardoyemolen
Ecke
Ecke de Réforme
Knesselaere
Ouderdyck
Veldekens
Eecloo
Ste. Anna ter Muiden
Ste. Croix
Ramscappelle
Westcappelle
Retranch
Zuydzand
Dudzeele
Meetkerke
Stavenisse
Houtave
Stalhille
Oudenburg
Ettelghem
Snellegem
St. André
Zedelghem
Jabbeke
Varssenaere
Zerkeghem
Beloeghem
St. Pierre Capelle
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Damme
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Strobrugge
Schaarbeek
Oedelem
Maldegem
Celle Bruges
St. Laurent
Oostvleteren
Adegem
Vulgerhoek
Ardenbourg
Ste. Croix
Vere Camp.
Macte
Scheerwegh
Sysseele
Danck
Assebrouck
Zophem
Oostcamp
Vlissegenbeerd
De Breest
Gerwarts
Wardamme
Ardoye
Ardoyemolen
Ecke
Ecke de Réforme
Knesselaere
Ouderdyck
Veldekens
Eecloo
Nieuport Bains
Carnde
Oost-Dunkerke
Nieuport
Wulpen
Furnes (Veurne)
Ramscappelle
Boitshoucke
Steenkerke
Avecappelle
Eggewaertscappelle
Pervyse
Lampernisse
Oostkerke
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Vicogne
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Lichtervelde
Rick
Zwevezeele
Ruddervoorde
Hertsberghe
Beernem
Oostkerke
Damme
Knocke
Sluis (l'Ecluse)
Lapscheure
Draaibrug
Maerkerke
Heyde
Aaydenburg
Middelhouw
Eede
St. Kruis
Strobrugge
Schaarbeek
Oedelem
Maldegem
Celle Bruges
St. Laurent
Oostvleteren
Adegem
Vulgerhoek
Ardenbourg
Ste. Croix
Vere Camp.
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Scheerwegh
Sysseele
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Assebrouck
Zophem
Oostcamp
Vlissegenbeerd
De Breest
Gerwarts
Wardamme
Ardoye
Ardoyemolen
Ecke
Ecke de Réforme
Knesselaere
Ouderdyck
Veldekens
Eecloo

Nieuport, another of this group of watering-places, 10½ M. to the S.W. of Ostend (steam-tramway, p. 3) is described at p. 33.

To the W. of Nieuport are finally the new bathing-resort of **Oost-Duinkerke** (*Hôtel de Ste. Idesbalve*) and the older **La Panne** (**Grand-Hôtel Panne-Bains*, Flemish; **Villa des Ancres*, R. 1½-3½ fr., pens. 4, in Aug. 5 fr.), lying close to the French border. La Panne may be reached viâ Furnes (p. 33) or from the Belgian frontier-station Adinkerke (p. 33). Between these places, a little inland, is the village of *Coxyde*, once noted for its abbey.

2. Blankenberghe and Heyst.

Blankenberghe. — **Hotels** (dinner generally at 1 p.m., supper at 7 p.m.). *On the Digue*, often overcrowded in the height of the season. To the E. of the Casino: Grand Hôtel des Bains et des Familles, containing 500 apartments, with a terrace overlooking the sea, R. from 5, L. 1, B. 1½, déj. 3, D. 3½, pens. from 16 fr. Farther on, Pavillon des Princes and Hôtel Continental (1st class, well spoken of), under the same management as the Hôt. Cursaal (see below). — To the W. of the Casino: Hôtel du Rhin, R., L., & A. 2½-6, B. 1, déj. 2, D. 3, pens. 6-12 fr.; Succursale du Lion d'Or (see below), pens. from 7 fr.; Grand Hôt. de Blankenberghe, R. 3, pens. 7-15 fr.; Pavillon Royal, annexe of the Hôt. de la Paix (see below), pens. 9-12 fr.; Grand Hôtel Goddéris, R. from 3, D. 3, S. 2. pens. 7-15 fr.; Grand Hôtel Cursaal, R., L., & A. from 4, B. 1¼, déj. 3, D. 3, pens. from 9 fr.; Grand Hôt. Pauwels D'Hondt, large, L. ½, B. 1, D. 2½-3, S. 1¾-2, pens. 8-15 fr.; Rocher de Cancale, unpretending; Maison Emile Goddéris, well spoken of; Victoria, R. from 5, D. 3 fr., pens. 8-15 fr.; de l'Océan, D. 3 fr.; de Venise, well spoken of; de l'Univers. Farther to the W., at the entrance to the harbour, Hôtel du Phare, D. 2½, pens. from 6 fr.

In the Town. In the Rue de l'Eglise, close to the principal approach to the Digue: Hôtel de Bruges, corner of the Rue des Pêcheurs, 1st class, with several annexes, well spoken of; Lion d'Or R. from 3, L. ½, B. 1, D. 2½, pens. from 8 fr.; Etoile d'Or, R. from 3, B. 1, D. 2½, pens. 8 fr. Farther on in the Rue de l'Eglise, on the way from the Digue to the railway-station: Bellevue; d'Allemagne, R. 3-4, L. ¼-½, D. 2½, pens. 6-9 fr.; de la Paix, D. 2½-3, pens. 7-15 fr., well spoken of; *Grand Hôtel D'Hondt, Rue de l'Eglise 22, much resorted to by Belgians of the middle class, R., L., & A. 2½-3, B. 1, déj. 2, D. 2½, pens. 7½-10 fr.; de Bavière; de l'Europe; Gr. Hôt. du Bien-Être; de Bruxelles. — In the side streets of the Rue de l'Eglise: Hôt. Trogh, Rue Haute: Hôtel de Gand. Tête d'Or (well spoken of; pens. 5-7 fr.), both in the Rue Longue; Hôtel Veuve van de Waeter-Notebaert, Rue du Moulin. — Near the station: Hôtel du Chemin de Fer, du Buffet, des Flandres, du Louvre, Mille Colonnes, which may all be described as restaurants with rooms to let. — All the hotels except the *Lion d'Or*, *Hôt. des Flandres*, and the *Gr. Hôt. D'Hondt* are closed in winter.

On the Digue are situated numerous **Hôtels Garnis**, in which rooms facing the sea cost 4-15 fr. per day (with two beds 2 fr. extra). In the town furnished apartments abound in almost every street (2-5 fr. per day), but are sometimes all engaged in the height of the season. Those who have not previously written for rooms should arrange to reach Blankenberghe early in the day, so that they may return to Bruges the same evening in case of disappointment. The following houses are recommended: *Dr. Cosyn*, Rue du Moulin 23; *Dr. van Mullem*, Rue de l'Eglise.

Cafés and Restaurants. At the *Grand Hôtel des Bains*, see above, déj. 3, D. 3½ fr.; also at the other hotels. — Wine and Oysters at *Lefebvre's*, Rue de l'Eglise 14, and at the *Grand Parc aux Huitres*, near the Bassin de Chasse. — Munich Beer at the *Hôt. de l'Océan*, *Hôt. Bellevue* (see above), etc. — Confectioners: *Wehrli*, with wine-room, on the Digue; *Van Wynsberghe*, Rue des Pêcheurs 50. — *Bodeux*, on the Digue.

Casino, with restaurant (no eatables), reading and conversation rooms, etc.; concerts twice daily, ball every evening; admission, 1 person, 1 day

2 fr., a week 14, fortnight 24, 3 weeks 32, month 38, six weeks 50, season 60 fr.; 2 persons, 4, 26 42, 52, 60, 74, 80 fr.; etc. (less out of the season). — (Circulating Library: *De Jongh*, Place du Casino 53.

Post Office near the Casino. — *Telegraph & Telephone Office* at the railway-station and on the Digue.

Physicians. *Dr. Butaye*, *Dr. Cosyn*, *Dr. van Damme*; also, *Drs. van den Abeele*, *Dumon*, *van der Ghinst*, *Schramme*, and others, who come over from Bruges in the season. — **Chemists.** *R. D'Hondt*, Rue de l'Eglise 35; *Kaeuffer*, Rue de l'Eglise and Place du Casino.

Bathing Machines 1 fr.; 30 c. to the attendant (baigneur). — *Tents*, for protection against sun and wind, on the beach for 1 fr. per day. — *Bathing Dresses* may be purchased in the town for 5-8 fr. — *Warm Baths* at the *Etablissement Hydrothérapique* of the Grand Hôtel des Familles and at the Succursale du Lion d'Or (p. 7).

Boats. For a row of 1-2 hrs. the charge is 5 fr.; for a party 1 fr. each. — **Steamboats.** Excursions into the open sea during the season daily (2 fr. each person); also to Ostend (3 fr.) and Flushing. — **Donkeys** for rides on the beach: per ½ hr. 50 c.; to *Heyst* 2-3 fr.

English Church, Rue des Boulangers; Sun. service during the season at 10.45 a.m. and 3.30 p.m.; chaplain, *Rev. T. W. Wilkinson* of Bruges (p. 12).

Blankenberghe, 12 M. to the N.E. of Ostend and 9 M. to the N. of Bruges, a small fishing-town with about 4200 inhab., consists mainly of small one-storied houses, like Scheveningen (R. 40), but a number of handsome new buildings have recently sprung up. It first came into notice as a sea-bathing place in 1840, and of late has become a rival of Ostend, being visited by 28,000 persons annually (passing travellers included). It is, however, quieter and somewhat less expensive. The beach is excellent.

The 'dunes' (downs, or sand-hills) are paved so as to form a kind of 'digue', like that at Ostend, which affords a promenade 22 yds. wide and upwards of 1 M. in length, flanked with hotels and villas and provided with the electric light. On the right, or N.E. side of the approach from the Kerkstraat or Rue de l'Eglise adjoining the Grand Hôtel des Bains, is the *Casino* (see p. 7), the concert-room of which can accommodate 4000 persons. Admission to the *Pier* or *Jetée* (café), 20 c. At the S.W. end of the Digue rises the *Lighthouse*, situated at the entrance of a small *Harbour*, constructed for the use of the fishing-boats, many of which, however, continue as of old to be hauled up on the beach. Like that of Ostend the harbour is protected from silting by piers, which extend into the sea for about 330 yds. The pier-heads are provided with seats.

Lisseweghe, 4½ M. to the S.E. of Blankenberghe, was a flourishing town in the middle ages, but now has only 1800 inhabitants. It has a small station on the Bruges railway, from which, however, it is 1 M. distant (see p. 10). The *Church*, a handsome structure of the 13th century in the transition style, formerly belonged to an abbey, and has been under restoration since 1893. At the end of the left aisle is a Visitation by *J. van Oost the Elder*. The truncated tower, although two-thirds of it only are completed, is a very conspicuous object in the landscape. A huge barn (now a farm), with immense oaken beams, dating from 1280, is the solitary relic of the wealthy abbey of *Ter Doest*.

From Blankenberghe to Ostend, steam-tramway in 1¼ hr., see p. 3. At (3 M.) **Wenduyne** (*Pavillon des Dunes*, 5 6 fr.; *Hôtel du Chemin de Fer Vicinal*; *Hôtel du Commerce*; *Café Bienvenue des Etrangers*, 4 fr., cuisine

well spoken of; *Café des Etrangers*, pens. 5-6 fr.), a small sea-bathing place, is an extensive hospice for delicate children (200 beds). — 5½ M. **Den Haan** (*Hôt. den Haan* or *Le Coq*, pens. 6-7, D. at 1 p.m. 3 fr.; sea-bath and costume ¾ fr.) is another small bathing-resort, recently established among the dunes, which are here ½ M. broad. The afforesting of the latter, begun in 1835, was recommenced by government in 1888. — 11½ M. *Slykens*; 13 M. *Ostend* (p. 1).

Railway to *Bruges* and to *Heyst*, see p. 10.

Heyst. — **Hotels and Pensions.** *On the Digue* (from E. to W.): *Grand Hôtel des Bains, R. from 3, L. & A. ½, B. 1½, D. 2½, pens. 5-10 fr.; *Grand Hôt. du Cursaal, pens. 7-11 fr.; Grand Hôtel Royal, R. from 2, B. 1, déj. 2, D. 2½, pens. 5-10 fr.; *Hôtel de la Plage, frequented by the Roman Catholic clergy, R., L., & A. 2¾-3¾, B. 1, déj. 1½, D. 2½, pens. 6-8, board 5 fr.; de Bruges et de Flandre, with two 'dépendances' and restaurant, pens. from 5 fr., well spoken of; Lion d'Or; Hôtel du Phare, R. from 3-5, L. & A. ½, B. 1, déj. 3, D. 3, pens. 6-12 fr., well spoken of; at the W. extremity, near the locks, du Nouveau-Port. — *In the Village*, a few minutes' walk from the beach (all unpretending): near the railway-station, du Rivage; du Littoral; Monteyne, Boulevard Léopold; Troffaes. — Hôtel Leopold II, B. 1, D. 2, S. 1½, pens. 4-6 fr.; Pauwels, near the church, both well spoken of; Ste. Anne; etc. Furnished apartments in the *Maison des Familles*, on the Digue.

Cafés and Restaurants in the hotels on the Digue. Also: *Restaurant Patin*. — Confectioners at the Hôt. de la Plage and the Maison de Familles. — Wine at Hüsgen's *Moselhäuschen*.

Bath 75 c.; fee to attendant about 1 fr. per week. — Donkeys 1 fr. per hour. — The Railway Station lies in the centre of the village, about 100 yds. from the Digue. Railway to Blankenberghe (¼ hr.) and Bruges, see next page.

Heyst, called *Heyst-sur-Mer* to distinguish it from Heyst-op-den-Berg (p. 136), is a village with 2500 inhab., the terminus of the railway mentioned at p. 10, and also a sea-bathing resort attracting upwards of 3000 visitors annually. As at Ostend and Blankenberghe, there is here a long Digue, 22 yds. broad, paved with brick, and flanked with lodging-houses and restaurants, besides the above-mentioned hotels. — The village possesses a large brick Roman Catholic Church, in the Gothic style.

About ½ M. to the S.W. of Heyst are the mouths of two canals (*Canal de dérivation de la Lys*, constructed in 1857-63), which drain an extensive plain, and are closed by huge lock-gates.

From Heyst to Bruges, 14 M., steam-tramway in about 1½ hr. — 2½ M. **Knokke** (Hotels, on the beach: *Grand Hôtel de Knokke*, pens. 6-10 fr., *Hôt. du Phare*; on the road to the village: *Hôtel des Familles*, *Hôtel des Dunes*, and several villas; in the village, 1½ M. from the beach: *Hôt. de la Plage*, *Hôt. de Bruges*, *Maison Communale*, *Hôt. de la Marine*, etc.; bath 60 c.), another seaside resort, 1¼ M. from the beach, with a life-boat station, a lighthouse, and a monument to *Alf. Verwée*, the animal-painter. — 3½ M. *Westcapelle* (branch-line to Sluis, see below). — 13 M. *Bruges*, see p. 11.

From Westcapelle (see above), a steam-tramway runs viâ *Sint Anna ter Muiden*, a village of Dutch character, to (6 M.) **Sluis**, French *l'Ecluse* (*Hof van Brussel*), a small and ancient seaport, situated beyond the Dutch frontier, and connected with the Zwyn (see p. 10) by a canal. Sluis possesses a belfry of the 14th century. To Bruges viâ Damme, see p. 28. Steam-tramway from Sluis to *Maldeghem* (p. 10) and *Breskens* (p. 250).

Gadzand (comp. p. 29), a Dutch village frequented for sea-bathing, lies to the N. of Sluis (1½ hr. by carriage), and may be reached from Knokke on foot along the coast in 2 hrs. In the village is the inn 'de Witte Leeuw';

and on the dune 1½ M. distant, another modest inn, with rooms to let. Gadzand is situated near the *Zwyn*, an arm of the sea, which at one time extended far inland, but has been silted up since the 15th century.

3. From Ostend to Brussels viâ Bruges and Ghent.

78 M. Railway (*Chemin de Fer de l'Etat*) in 2¼-4 hrs. (fares 9 fr. 30, 6 fr. 95, 4 fr. 65 c., express 11 fr. 55, 8 fr. 70, 5 fr. 80 c.). To (14 M.) *Bruges* in ½-¾ hr. (1 fr. 75, 1 fr. 30, 90 c. or 2 fr. 15, 1 fr. 65, 1 fr. 10 c.). To (42 M.) *Ghent* in 1½-2 hrs. (4 fr. 90, 3 fr. 60, 2 fr. 45 c. or 6 fr. 15, 4 fr. 65, 3 fr. 10 c.).

The express-trains in connection with the Dover steamboats start from the quay, the ordinary trains from the station in the town.

The line crosses the canal diverging from the Ostend canal to the S.W., and leading viâ Nieuport and Furnes to Dunkirk. 4½ M. *Oudenburg*, with the ruins of a Benedictine abbey and an old church, lies to the right in the midst of productive gardens which supply Ostend with fruit and vegetables. — 8 M. *Jabbeke.*

14 M. **Bruges,** see p. 11, and Map, p. 7.

From Bruges to Blankenberghe (9½ M.) and Heyst (15 M.) by railway in 30 and 50 min. respectively (fares 1 fr. 15, 90, 60 c., and 1 fr. 85, 1 fr. 40, 95 c.). The line skirts the entire W. side of Bruges. — 2 M. *Bruges-Bassin*, the port for Bruges, with ships and large timber stores; 5 M. *Dudzeele;* 7 M. *Lisseweghe* (p. 8); 8 M. *Blankenberghe* (p. 7); 15 M. *Heyst* (p. 9).

To *Thourout* (Courtrai and Ypres), see p. 33.

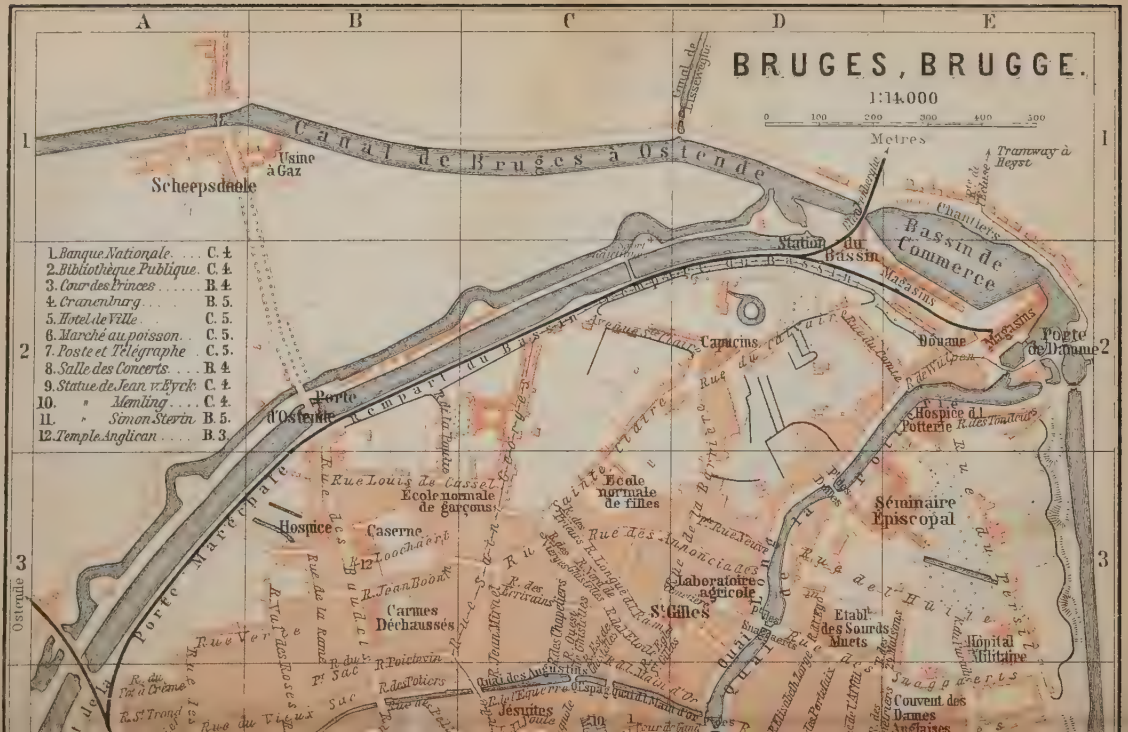
18 M. *Oostcamp;* 22 M. *Beernem;* 27½ M. *Aeltre* (steam-tramway to *Thielt*, see p. 32); 29 M. *Bellem;* 31½ M. *Hansbeke;* 33½ M. *Landeghem;* 37½ M. *Tronchiennes;* 40 M. *Gand-St. Pierre.*

42 M. **Ghent,** see p. 36. *From Ghent to Antwerp,* see R. 10; to *Courtrai,* see R. 8.

From Ghent to Terneuzen, 25½ M., railway in about 1½ hr. (fares 3 fr., 2 fr. 30, 1 fr. 50 c.). The train starts from the Station du Chemin de Fer de l'Etat, stopping at the Station d'Eecloo (see p. 36), and then follows the direction of the canal mentioned at p. 37. Stations: *Wondelghem* (see below), *Langerbrugge*, *Terdonck-Cluysen*, *Ertvelde*, *Selzaete* (junction of the line from Eecloo to Lokeren, p. 64, and the last Belgian station). — 17½ M. **Sas** (*i.e.*, lock) **van Ghent** (the first Dutch station, where the locks of the above-mentioned canal are situated). Then *Philippine*, *Sluyskil*, and **Terneuzen** (*Hôt. des Pays-Bas; Hôt. Rotterdam*), a small fortified town at the mouth of the important canal which connects Ghent with the Schelde. *Steamboat* thence twice daily in 1½ hr. to *Flushing* (p. 249); omnibus from the station at Flushing to the (¾ M.) steamboat-pier.

From Ghent to Bruges there is a private railway (30 M.), the continuation of the Waasland line (p. 63), as well as the Chemin de Fer de l'Etat. Trains run in 1¼-1¾ hr. (fares 2 fr. 70, 2 fr., 1 fr. 35 c.), starting from the Station d'Eecloo, on the N.E. side of the town. Stations: *Wondelghem*, *Everghem*, *Sleydinge*, *Waerschoot*, **Eecloo** (a busy town with 10,400 inhab., where the Bruges, Selzaete, and Lokeren line diverges to the right), *Balgerhoeke*, *Adeghem*, *Maldeghem* (branch-line to *Breskens* viâ *Sluis*, see p. 9), *Donck*, *Sysseele*, *Steenbrugge*, and *Bruges* (p. 11).

Local Railways from Ghent: to the E. (starting from the Boulevard du Château) viâ *Mont St. Amand*, *Destelbergen*, *Heusden*, *Laerne* (p. 63), *Wetteren* (p. 11), *Calcken*, *Overmeire* to *Zele* (p. 63) and *Hamme* (p. 63; 22½ M.); — to the N. (starting from the Boulevard du Château) viâ Mont St. Amand (see above), *Oostacker*, *Desteldonck* to (10½ M.) *Saffelaere;* — to the N.W. (starting from the Pont du Béguinage) viâ *Everghem* (see above), *Lovendeghem* to (9 M.) *Somerghem.*


BRUGES, BRUGGE.
1:14.000
0 100 200 300 400 500
Metres
A
B
C
D
E
1
2
3
Canal de Bruges à Ostende
Canal de Dérivation
Usine à Gaz
Scheepsdaele
Tramway à Heyst
Chantiers
Bassin de Commerce
Magasins
Station du Bassin
Chemin de fer de Bruges à Ostende
Capucins
Douane
Magasins
Porte de Damme
Porte d'Ostende
Hospice d'Aliénés
Potterie
Rue Louis De Lassel
École normale de garçons
École normale de filles
Séminaire Épiscopal
Hospice
Caserne
Laboratoire agricole
St Gilles
Carmes Déchaussés
Établ. des Sourds Muets
Hôpital Militaire
Jésuites
Couvent des Dames Anglaises
Porte Maréchale
Ostende
1. Banque Nationale . . . . C. 4.
2. Bibliothèque Publique. C. 4.
3. Cour des Princes . . . . . B. 4.
4. Cranenburg . . . . . B. 5.
5. Hôtel de Ville . . . . . C. 5.
6. Marché au poisson . . C. 5.
7. Poste et Télégraphe . . C. 5.
8. Salle des Concerts. . . . B. 4.
9. Statue de Jean v. Eyck C. 4.
10. » Memling . . . . C. 4.
11. » Simon Stevin B. 5.
12. Temple Anglican . . . . B. 3.

16. Cercle Catholique . . . B.5.
17. Statue de Breidel & de Coninc . . . B.5.
18. Musée . . . B.7.
19. Société civile et militaire B.5.
13. Chapelle du St Sang . . . . C.5.
14. Justice de Paix . . . . . C.5.
15. Théâtre . . . . . C.4.
Steenbrugge
Porte du Gand
Hôpital St Jean
Notre Dame
Maison de Sûreté
Ste Madeleine
St Trond
Dépôt de Mendicité
Réguinage
Hospice pour femmes incurables
Cathédrale St Sauveur
Palais Episcopal
Couv.t des Sœurs de Charité
Palais de Justice
Gouvernt Provincial
Halles
Grand Place
Caserne
Gendarmerie
Abattoir
Capucins
Couv.t des Sœurs Apostolines
Jérusalem
Athénée
Walburg
Ste Anne
Rempart Kooremt
Rempart de la Porte du Gand
Rempart Ste Croix
Rempart des Casernes
Rempart Ste Barbe
Rempart Ste Catherine
Rue Neuve
Rue Longue
Rue du Poivre
Rue Haute
Rue Basse
Rue de la Monnaie
Rue de la Prison
Rue de la Cloche
Rue de l'Arsenal
Rue de la Vigne
Rue Ouest du Marais
Rue Est du Marais
Rue Vieille du Gand
Rue de la Porte du Gand
Rue de la Boucherie
Rue de la Halle
Rue du Vieux Bourg
Rue du Pont
Rue du Fil
Rue du Pilori
Rue du Bailleul
Rue de la Cloche
Rue de la Monnaie
Rue de la Prison

42½ M. *Ledeberg;* 43½ M. *Meirelbeke;* 46½ M. *Melle;* 48 M. *Quatrecht;* 50½ M. *Wetteren;* 52 M. *Schellebelle.* All these are also stations on the line from Ghent to Antwerp viâ Dendermonde (R. 10a).

58½ M. **Alost,** Flem. *Aalst (Hôtel de Flandre, Hôt. des Arcades,* both at the station; *Duc de Brabant; Mille Colonnes),* a town with 26,000 inhab., on the *Dendre*, was formerly the capital of the county of *Keizer-Vlaanderen*, and the frontier-town of the province in this direction. A considerable trade in hops is carried on here. The *Church of St. Martin*, in the late-Gothic style (about 1498), is little more than a fragment, two-thirds of the nave, as well as the tower and portal, being entirely wanting. It contains an admirable picture by *Rubens*, said to have been painted in 1631 in one week: Christ appointing St. Rochus tutelary saint of the plague-stricken. The museum at Ghent possesses a copy of this work. A statue by *Jos. Geefs* was erected in 1856 in front of the Hôtel de Ville to *Thierry Maertens*, the first Belgian printer, who exercised his craft at Alost. The beautiful belfry of the Hôtel de Ville was thoroughly restored after a fire in 1879. The old town-hall, built early in the 13th cent., is now a meat-market.

From Alost to Antwerp, 31½ M., railway in about 2 hrs. (fares 3 fr. 90, 2 fr. 90, 1 fr. 95 c.). — 3 M. *Moorsel.* 7½ M. *Opwyck*, the junction of the Brussels, Dendermonde, and Ghent railway (p. 63); 12 M. *Steenhuffel*, with a church containing stained glass of the 16th cent.; 14 M. *Londerzeel*, the junction of the Malines and Ghent line (p. 136); 16½ M. *Thisselt*, 19½ M. *Willebroeck* (with a paper-mill), also stations on the line from Malines to Terneuzen; 21½ M. *Boom*, see p. 63; 25½ M. *Hemixem*, with an old Bernardine abbey, now a prison. — 28½ M. *Hoboken*, near the Schelde, with numerous villas of Antwerp merchants and a large shipbuilding yard belonging to the Cockerill establishment (p. 219). Branch-line to Oude God (p. 137). — 31½ M. *Antwerp*, see p. 137.

60 M. *Erembodeghem.* 62½ M. *Denderleeuw* (where a line diverges to Ninove and Ath. p. 68); to Courtrai, see p. 34. We now quit the province of East Flanders. — 64½ M. *Esschene-Lombeek;* 67 M. *Ternath;* 69 M. *Bodeghem-Saint-Martin;* 71 M. *Dilbeek;* 72½ M. *Berchem-Sainte-Agathe;* 74 M. *Jette* (where the Dendermonde line diverges; p. 63). At (76 M.) *Laeken* (p. 115) the royal château is seen on the left. The train finally stops at the *Station du Nord* at (78 M.) *Brussels* (p. 70).

4. Bruges.

Arrival. There are two railway-stations at Bruges: 1. The *Central Station* Pl. A, 5), for all trains; — 2. The *Station du Bassin* (Pl. D, 1, 2; p. 10), the first stopping-place of the trains to Blankenberghe-Heyst and of the steam-tramway (p. 12).

Hotels. *Hôtel de Flandre (Pl. a; B, 5), Rue Nord-du-Sablon 38, R. 3-5, A. ¾, L. ¾, B. 1½, déj. 3½, D. (at 1 and 6 p.m.) 4, pens. from 8 fr.; *Grand Hôtel du Commerce (Pl. b; B, 4), Rue St. Jacques 39, an old-established and comfortable family-hotel, frequented by English travellers, R. from 2½, L. ½, A. ¾, B. 1½, déj. 2½, D. at 1 p.m. 3, at 6 p.m. 3½, omn. ½ fr. — *Grand Hôtel du Sablon (Pl. n; B, 5), Rue Nord-du-

Sablon 21, R., L., & A. 2½-3½, B. 1½, déj. 2, D. 3, pens. 7 fr.; *Panier d'Or (Pl. h; B, 4), opposite the Halles, on the N. side of the Grand' Place, R., L., & A. 2½, B. 1, D. 2½, S. 1½, pens. 6 fr., unpretending, with café-restaurant. — The following are near the station and have cafés-restaurants: Hôtel de Londres (Pl. d; A, 5), R., L., & A. 2-3, B. 1, D. 2½ fr.; Comte de Flandre; Singe d'Or (Pl. e; A, 5); Monbijou; Windsor (Pl. c; A, 5).

Cafés-Restaurants. In the hotels; also: *Café Foy* (Pl. i; C, 5), in the Grande Place, at the corner of the Rue Philipp Stok; *Vogel*, close by, on the N. side of the Grande Place; *Grand Café*, Grande Place, at the corner of the Rue des Pierres; *Café-Restaurant du Cercle Catholique*, Rue des Pierres 38, D. 2½ fr., good cuisine; *Trois Suisses*, Rue Philipp Stok 19; etc.

Baths. *Bains St. Sauveur*, at the back of the cathedral (Pl. B, 5).

Cabs 1 fr. per drive; one hour 1½ fr., each additional ½ hr. 75 c.; open carriages 1½, 2, and 1 fr. respectively.

Post and Telegraph Office, corner of the Grand' Place and Rue Breidel (Pl. 7; C, 5) and at the Gare Centrale (Pl. A, 5).

Steam-Tramways. 1. To *Heyst*, viâ *Westcapelle* (branch to Sluis, p. 9) and *Knokke* (p. 9). 2. To *Steenbrugge* (p. 10). The cars start from the railway-station and halt at various points in the town.

Steamboat (starting from Fort Lapin, outside the former Damme Gate; Pl. E 2) viâ *Damme* (p. 28) to *Sluis* (p. 9), thrice daily, fare 1 fr. or 60 c., there and back 1 fr. 40 c. or 1 fr.

English Church, Rue d'Ostende 52; Sun. services at 11 and 6; chaplain, *Rev. T. W. Wilkinson.*

Collections, etc.

Chapelle du Saint-Sang (p. 25), Frid. 6-11.30, Sun. 8-9 free, at other times ½ fr.

Gruuthuus Mansion (collection of lace, p. 18), daily 4-6, ½ fr.

Hospice de la Potterie (p. 27), Mon. to Frid. 2-5 (4 in winter), Sun. 10-12 (closed on Sat.), ½ fr.

Hospital of St. John (p. 19), daily 9-6 (in winter 4), Sun. and holidays 3-5 (in winter 4), 1 fr. Tickets admitting to the Hospital of St. John, the Hospice de la Potterie, and the Hospices Civils may be obtained here for 1½ fr.

Library (p. 27), Mon. to Frid. 10-1 und 4-7, free.

Musée Archéologique (p. 23), Mon. to Frid. 10-12 and 2-5 (Oct. to April Tues. and Thurs. 10-1 and 2-4 only), ½ fr., Sun. and holidays 11-1 free, at other times apply to the custodian.

Musée des Hospices Civils (p. 24), Mon. to Frid. 10-12 and 2-5 (in winter 4), Sun. 11-1, ½ fr.

Picture Gallery (p. 21), Sun. 11-1 free, at other times ½ fr., 2 pers. 80 c., 3 pers. 90 c., etc.

Principal Attractions: Hospital of St. John (p. 19), Notre Dame (p. 16), Cathedral (p. 14), Chapelle du Saint-Sang (p. 25), Palais de Justice (p. 26), Museum (p. 21), Hôtel de Ville (p. 24), Belfry (p. 22).

Bruges, Flem. *Brügge*, the capital of W. Flanders, was connected with the sea-port of Damme (p. 28) by means of the *Zwyn* (p. 10) until the 15th cent., but it now lies 7½ M. from the North Sea, with which it is connected by two canals, navigable for sea-going vessels of smaller tonnage only. One of these terminates at Sluis (l'Ecluse; pp. 9, 250), the other at Ostend. There are also canals from Bruges to Ghent, Ypres, Nieuport, and Furnes. The construction of a canal, 8 M. long, 75 yds. wide, and 26 ft. deep, between Bruges and Heyst, which will be available for sea-going ships of the largest size, is about to be begun. Of all the cities of Belgium, Bruges, with its broad streets and low gabled houses, has

best preserved its mediæval characteristics (p. xl). The population, which was at one time 200,000, is now only 52,800, and of these 11,000 are said to be paupers.

In the 14th cent. Bruges (which in Flemish means *bridges*, a name due to the numerous bridges crossing the canals) was the great commercial centre of Europe. Factories, or privileged trading companies from seventeen different kingdoms had settled here; twenty foreign ministers resided within the walls; and inhabitants of remote districts, of which the very names were almost unknown, visited the renowned city every year. Early in the 13th cent. Bruges became one of the great marts of the Hanseatic League and of the English wool trade. Lombards and Venetians conveyed hither the products of India and Italy, and returned home with the manufactures of England and Germany. In 1302, when Johanna of Navarre, with her husband Philippe le Bel of France, visited Bruges and beheld the sumptuous costumes of the inhabitants, she is said to have exclaimed: 'I imagined myself alone to be queen, but I see hundreds of persons here whose attire vies with my own.' Bruges was long the residence of the Counts of Flanders. It attained the culminating point of its prosperity during the first half of the 15th cent., when the Dukes of Burgundy held their court here. During this period a brilliant colony of artists was retained at Bruges in busy employment, and their works still shed a lustre on the name of the city. The gradual silting up of the harbours on the adjacent coast, however, began to undermine the prosperity of the town towards the close of the 15th cent., and its fall was accelerated by the decline of the Hanseatic League and the rise of Antwerp. In 1505 the Fuggers, the merchant-princes of Augsburg, removed their office from Bruges to Antwerp and were soon followed by the Hanseatic 'factories'. Finally the religious commotions of the latter half of the 16th cent. completed the commercial ruin of Bruges.

The **Railway Station**, a tasteful Gothic structure after *Schadde's* designs (1879-86), is in the old Marché du Vendredi (Pl. A, 5). Here, on 30th March, 1128, the townspeople, after having elected Count Theodoric of Alsace to be Count of Flanders, returned the following spirited answer to the deputies of the king of France, who had sent to object to their choice: 'Go, tell your master that he is perjured; that his creature William of Normandy (usurper of the sovereignty of Flanders) has rendered himself unworthy of the crown by his infamous extortions; that we have elected a new sovereign, and that it becomes not the king of France to oppose us. That it is our privilege alone, as burghers and nobles of Flanders, to choose our own master.'

Two streets lead from the station into the town: to the left, the *Rue Nord du Sablon*, or *Noord Zavelstraat*, and to the right, the *Rue Sud du Sablon*, or *Zuid Zavelstraat*. At the end of the latter, to the right, is the —

Cathedral (*St. Sauveur* or *Sint Salvator;* Pl. B, 5), an early-Gothic brick structure of the 13th and 14th cent. (choir, end of 13th cent.; nave and transept, 1358-62; the five chapels of the choir, 1482-1527; vaulting of the ambulatory, 1527-30). Externally it is a cumbrous building, disfigured by later additions, and surmounted by a W. tower resembling a castle, the lower part of which dates back to the 12th cent., while the upper part was completed in 1844-46 and provided with a spire in 1871.

The *Interior is remarkable for its fine proportions, the effect of which is enhanced by the tasteful polychrome decoration by *Jean Béthune* (1874-75). It measures 110 yds. in length, 41 yds. in breadth, and across the transept 58 yds., and is 90 ft. high. The locked chapels are opened by the sacristan (1 fr.). — We first enter the —

North Aisle (left). The entrance doorway, the carved doors of which have been removed to the Ancien Greffe (p. 24), is surmounted by five groups of carved wood, painted and gilded, representing scenes from the Passion, and dating from about 1460. — At the entrance of the Baptistery, which adjoins this aisle, near the transept, are two monumental *Brasses, the one on the right, of excellent design, dating from 1439, that on the left from 1518. All the pictures in the Baptistery are kept covered. To the right, a Crucifixion, painted about 1390 by an unknown master of the Cologne school; two wings from a picture by *P. Claeissens the Younger*, representing the members of the shoemakers' guild (1608); handsome candelabrum of wrought iron (16th cent.); **P. Pourbus*, Last Supper, with Abraham, Melchisedech, and Elijah on the wings; on the outside, to the left, Christ appearing to one of the Popes, to the right, 13 good portraits of brothers of the Holy Sacrament (1559). Another picture (16th cent.) represents scenes from the lives of SS. Joachim and Anna. — As this chapel is usually locked it is advisable to proceed first along the W. wall to the Churchwardens' Vestry (p. 16), where the sacristan is generally to be found.

On the West Wall are several large but not very important paintings. To the right of the square space under the tower: *Jacob van Oost the Elder* (1600-1671; in the 17th cent. the chief painter of Bruges, which still contains a number of his works), Descent of the Holy Ghost, (left) the portrait of the master, (right) that of his son (1658); *Backereel*, St. Carlo Borromeo administering the Eucharist to persons sick of the plague. To the left of the square space: *Jan van den Hoecke*, Crucifixion; *Van Oost*, Triumph of Christ over Time and Death; *Seghers*, Adoration of the Magi.

South Aisle. Above the S. entrance door: *Jan Maes*, SS. Agatha and Dorothy. Crucifixion, erroneously attributed to *Gerard van der Meire* (covered).

Transept. Modern stained glass by *Dobbelaere* (1861). A heavy marble rood-loft, in the Baroque style, constructed in 1679-82

from designs by *Corn. ver Hoeve*, separates the transept from the choir. The statue of God the Father upon it is by *A. Quellin the Younger* (1682). — Two chapels with handsome doors (15th cent.) adjoin the transept. On the right is the *Chapel of St. Barbara*, with an excellent small painted relief in carved wood (14th cent.), the Coronation of St. Eligius (Sacre de St. Eloi). The *Chapel of the Shoemakers' Guild (Chapelle des Cordonniers)*, on the left, contains fine wood-carving of the end of the 15th cent. and several interesting brasses (on the left, *Walter Coopman, 1387, and Martin de Visch, 1452; on the right, the learned Schelewaerts, 1483, and Adr. Bave with his wife and son, 1555).

Choir. High-altar-piece, Resurrection by *Janssens; Van Oost*, Peter and John. At the sides are two monuments of bishops, both by *Pulincx* (18th cent.). The Gothic *Choir-stalls date from 1478, but have been frequently altered. They are adorned with the armorial bearings of the Order of the Golden Fleece (Toison d'Or), which was founded at Bruges by Duke Philip the Good, on 10th Jan., 1429, on the occasion of his marriage with Isabella, daughter of John I. of Portugal.

Ambulatory (beginning at the N. or left transept). *Van Oost*, the Saviour predicting his Passion to his Mother, and His last interview with his Mother before the Passion. — 1st Chapel: Handsome screen of 1513; altar of 1517, with a painted crucifix; modern stained glass by *J. Béthune* (1869). — 2nd Chapel: Screen of 1517; *Altar-piece, The Virgin and St. Bernard (15th cent.). — By the pillar opposite: Marble tomb of Jan de Schietere (d. 1575) and his wife, with a Crucifixion and figures of the married couple and their patron-saints, by *G. de Witte*.

3rd Chapel: Stained glass of the 16th century. To the left, *A. Claeissens the Younger*, Descent from the Cross; on the left wing, St. Philip, on the right wing, Bishop Rodoan, the founder, with his patron saint, Charlemagne (1609). **Dierick Bouts*, erroneously ascribed to Memling, Martyrdom of St. Hippolytus (covered).

The principal picture represents the saint about to be torn to pieces by four horses, mounted, or led by men on foot. The unfounded local legend is that these horses were copied by Memling from the famous horses of St. Mark at Venice. The most pleasing part of the picture is the landscape in the background, which possesses greater depth and a better atmosphere than most of the landscapes of the Van Eyck school. On the left wing is a scene from the life of St. Hippolytus, on the right the donor and his wife in a beautiful landscape. — The saints on the outside of the wings are by an inferior hand.

In the middle of the altar of this chapel is a painted and gilded wood-carving (end of the 15th cent.) representing the genealogy of the Virgin. The wings (SS. Hubert and Lucia) date from the middle of the 16th century. This chapel also contains: *Jac. van Oost the Elder*, The infant Saviour in the workshop of his father Joseph, painted for the guild of carpenters; modern reliquary of Charles the Good, Count of Flanders (assassinated in 1127); tomb of John Ca-

rondelet, Archbishop of Palermo (1544); *Meinderhout*, Battle of Lepanto (1571); *Van Oost*, Flight into Egypt.

4th Chapel: Group in five parts, with scenes from the Passion in carved wood, painted and gilded (ca. 1460). — 5th Chapel, at the back of the high-altar: Stained glass by *J. Béthune* (1861); Pietà, a gilded copper relief by *P. Wolfganck* (ca. 1535). — 6th Chapel. In the floor, monumental *Brass*, richly gilt and enamelled, for John van Coudenberghe (d. 1525) and Bernhardin van den Hoeve (d. 1527). To the right, Portrait of Philippe le Bel (son of Maximilian I. and father of the Emp. Charles V.) on a gold ground, master unknown (about 1505). The inscription below styles him '*Philippus Stok*' (a sobriquet applied to him by the citizens of Bruges in allusion to his habit of carrying a stick), and mentions him as the founder of the '*Broederscap der Wee'n*' (*i.e.*, the 'brotherhood of suffering'), a fraternity which still exists. By the first pillar to the left, Mater Dolorosa, on a gold ground (1460). — 7th Chapel: Three landscapes (17th cent.), illustrating the miraculous transference of the Casa Santa from Nazareth to Loreto. Above, to the right: *M. de Vos*, Consecration of St. Eligius. — Farther on in the ambulatory: to the left, *Jan Er. Quellin*, St. Simon Stock receiving the scapulary from the Virgin.

The *Chambre des Marguilliers*, or Churchwardens' Vestry, at the W. end of the S. aisle (p. 14), contains several works of art formerly hung in the church itself and a leaden slab of 1087 from the tomb of St. Gunhildis, the sister of the last Saxon king Harold, who died at Bruges. The ivory crozier of St. Maclou (6th cent.), some ancient missals, and portraits by *Pourbus*, etc. are preserved in a cabinet here.

***Notre Dame** (Flem. *Onze lieve Vrouwenkerk*; Pl. B, 6), in the vicinity towards the S.E., another early-Gothic structure, was erected on the site of an earlier chapel in the 12th cent., but in its present form dates from the 13-15th centuries. The tower, 395 ft. high, was restored in 1854-58, and provided with turrets at the angles in 1873. The beautiful late-Gothic addition on the N. side was originally a portal, named 'Het Paradys'. The church contains some admirable works of art.

The Interior (sacristan, who shows the pictures and the tomb-chapel, 1 fr. for one person, two pers. $1^1/_2$ fr., three 1 fr. 80 c., four 2 fr., etc.; the relics are shown on Frid.) is 80 yds. long, 55 yds. broad, and 70 ft. high, and consists of a nave and double aisles, without a transept. The outer aisles with their rows of chapels date from 1344-60 (N. side) and 1450-74 (S. side). Round the choir runs an ambulatory. We first enter the —

North Aisles. Several unimportant pictures of the 18th century. Also, in a niche covered with a Gothic canopy, a statue of the Virgin, dating from 1485 (?). The *Baptistery* occupies the former 'Paradys' (see above). The *Chapelle de la Ste. Croix*, at the end of

the outer aisle, fitted up in 1437, contains some worthless paintings (18th cent.), representing the History of the Cross.

West Wall: *De Crayer*, Adoration of the Infant Jesus, 1662; *Francken*, Mary Magdalen; *Seghers*, Adoration of the Magi, with saints (the painter's master-piece; 1630); large winged picture, representing in the middle the Crucifixion, and on the wings the Bearing of the Cross, the Crown of Thorns, the Descent from the Cross, and Christ in Hades, begun by *B. van Orley*, finished by *M. Gheeraerts* (1561), and restored by *Pourbus the Younger* in 1589 after the iconoclastic outrages.

South Aisles. 3rd Chapel: *Ant. Claeissens* (?), Virgin and Child in a landscape, with portraits of the donor Nic. van Thienen and his wife, and the Annunciation in grisaille on the wings; to the right, a triptych of the Virgin, Child, and an angel, with portraits of Don Diego de Villega, his wife and children, by an unknown painter, ca. 1540. — 4th Chapel: Transfiguration, probably by *Jan Mostert* (ca. 1480), with good portraits of the donor Ans. de Boodt and his wife, along with their patron-saints, by *P. Pourbus* (1573); *Van Oost*, The Angel warning Joseph and Mary to flee to Egypt. — Adjoining the confessional: *Herri met de Bles*, Annunciation, and Adoration of the Magi, on a gold ground.

The altar at the end of the outer S. aisle is railed off by a low and graceful marble balustrade by *Jehotte* (1842). In a black marble niche, over the altar, stands a *Statue of the Virgin and Child, a life-size marble group of exquisite beauty, ascribed to *Michael Angelo*, probably identical with the statue ordered by Jan Mouscroen, a merchant of Bruges, and erroneously spoken of by Condivi as a bronze work. It would therefore belong to the great master's early period, and date from about 1500. The composition is undoubtedly by Michael Angelo, but the execution, which is delicately and softly rounded, was probably entrusted to one of his pupils The life-size study for the head of the Madonna, by Michael Angelo's own hand, is in the S. Kensington Museum. Horace Walpole is said to have offered 30,000 fl. for the statue. — On the wall to the right, the tomb of Adrian van Haveskerke; above, *P. Pourbus*, Last Supper, 1562; farther on, the engraved brass of Josse de Damhoudere and his wife (1581-85); adjoining, a Copy of *Van Dyck's* Crucifixion.

Nave. Pulpit of 1743, with reliefs and figures (Wisdom standing on the terrestrial globe). The nave is separated from the choir by a wooden rood-loft of 1722, above which is a Crucifix dating from 1594.

Choir. The armorial bearings above the choir-stalls serve as a memento of the eleventh Chapter of the Order of the Golden Fleece, held here in 1468. High-altar of the 18th century.

In the Ambulatory, beginning by Jehotte's balustrade: *J. van Oost the Elder*, St. Rosalia, after Van Dyck's painting in the Museum at Vienna.

Then in a closed chapel to the right, the **Tombs* of Charles the

Bold (d. 1477), Duke of Burgundy, and his daughter Mary (d. 1482), wife of the Emp. Maximilian, the last scions of the House of Burgundy and of the native princes of the S. Netherlands.

The life-size recumbent figures of the duke and his daughter, in bronze, richly gilded, repose on marble sarcophagi; at the sides are the enamelled armorial bearings of Burgundian duchies, counties, and estates. The tomb of the Princess, in the Gothic style, and by far the more valuable as a work of art, was executed by *Pieter de Beckere* of Brussels in 1495-1502, aided by five or six assistants. The Duke's tomb, an imitation of the other, was erected in 1559 by Philip II., a descendant of Charles the Bold, who is said to have paid the sculptor *Jongelincx* of Antwerp the then very large sum of 24,395 fl. The Emp. Charles V. caused the remains of the duke, his great-grandfather, to be conveyed hither from Nancy. The tomb of Charles bears his motto: 'Je l'ay empris, bien en avienge!' ('I have made the venture; may it prosper!'). The sumptuousness of these tombs, the historical associations attaching to the illustrious father and daughter, and the touching story of the death of the latter in consequence of a fall from her horse while hunting with her husband near Bruges, all combine to render these monuments deeply interesting. They were first erected in the choir, and only since 1816 have they stood in this chapel, which was originally dedicated to *P. Lanchals*, unjustly beheaded in 1488, whose tombstone is still to be seen to the right of the entrance.

This chapel also contains the following paintings: The Mourning Mary, surrounded by small representations of her Seven Sorrows (15th cent.); Entombment, with saints and donors, a triptych dating from about 1490; two wings of an altar, presented by Remi Ommeslaghere, by *P. Pourbus*. — Adjoining the chapel to the left, *Claeissens*, Foundation of Sta. Maria Maggiore at Rome.

The former *Chapel of the Virgin*, behind the high-altar, gaudily ornamented, with an altar by L. Blanchaert and stained glass by J. Béthune (1863), now contains the Host. Farther on, *P. Pourbus*, Triptych, Adoration of the Shepherds and donors (1574); then, above, a richly-carved Gothic pew in oak, of 1474, formerly the property of the family of Van der Gruuthuuse, with whose house (see below), it was connected by a passage. Then, *Jac. van Oost*, Triumph of the Church, 1652; *Van Oost the Elder*, Calling of Matthew (1640); *Caravaggio* (?), Christ at Emmaus (1604). — Opposite is the Chapel of the Sacred Heart, formerly the Chapel of the Trinity, founded by the *Breidel* family, containing four painted reliefs of the 15th cent., restored in 1874.

The Gruuthuus-Straat leads to the E. from the choir of Notre Dame to the Dyver, No. 18 in which is the entrance to the court in front of the Gruuthuus.

The W. wing of the **Gruuthuus Mansion** (Pl. B, 6), next the church, was built in 1465-70, with its elegant gable-windows and turrets; the E. wing dates from 1482-83. The mansion, which has belonged to the town since 1873, is now being thoroughly restored and prepared for the reception of the municipal collections of antiquities. The left wing, already completed, contains a valuable collection of old lace (12-17th cent.), presented to the town by the *Baroness Liedts*, whose bust, by H. Pickery, adorns the hall (adm. daily 9-6, 50 c.).

The Dyver and the Quai du Rosaire (Pl. C, 5; pretty view of the quaint old town, to the left) lead in a few minutes from the Grauthuus to the Fish-market and the Place du Bourg (pp. 25, 24).

A gateway (at which visitors ring on the right) opposite the W. side of Notre Dame leads to the ***Hospital of St. John** (Pl. B, 6), which has existed since the 12th cent., and where the sick are attended by Sisters of Charity. The interesting sculptures above the walled-up gateway to the left of the entrance date from the 13th century. Admission, see p. 12.

The hospital contains a number of **Pictures by *Memling*, which alone would amply repay a visit to Bruges (comp. Introd., p. xli). These are preserved in the former chapter-room.

In the centre, on a rotatory pedestal, is the ***Châsse of St. Ursula*, a reliquary of Gothic design, the scenes painted on which form Memling's finest work. It is said to have been ordered by the Hospital in 1480, and completed in 1489.

'The shrine of St. Ursula is a Gothic chapel in miniature, its long sides being divided into archings containing six episodes, its cover adorned with six medallions; one incident fills each of the gables. In the medallions are the coronation of the Virgin, the glory of St. Ursula, and four angels; on the gables, St. Ursula shelters the band of maidens under her cloak, and the Virgin in a porch is worshipped by two hospital nuns. Of the six designs on the long sides, one represents the fleet arriving at Cologne, where Ursula prepares to land with her companions. We recognize the shape of the old cathedral, the steeples of several churches, and one of the city towers, most of them true to nature but not in their proper places; in one of the distant houses Ursula sees the vision of the Pope bidding her to visit Rome. Another scene is laid on the quays of Bâle, where St. Ursula has taken to the shore, whilst a part of her suite awaits its turn to disembark. A third shows the Pope surrounded by his court in the porch of a church awaiting St. Ursula who kneels on the steps leading up to the portal. In a gallery close by, the British neophytes are baptised and confessed, or partake of the Holy Communion. The Pope, in the fourth picture, accompanies the maidens on their return to Bâle; he sits with his cardinals in the vessel which carries St. Ursula, whilst the suite of both still winds through the passes leading from the Alps. On the fifth panel, the background is a camp on the Rhine shore, where boats have landed some of their living freight, and others approach with crowded loads; the knights and virgins are set upon by soldiers and are vainly defended by their steel-clad champions. The sixth picture is that in which St. Ursula is seen in a passive attitude of prayer, awaiting the arrow of a executioner; the men about her, armed in proof, or shrouded in mantles, are spectators or actors in the massacre of the saint's companions; and the distance is filled with tents behind which the Kölner Dom rears its solid walls'.

'The freedom and grace with which these scenes are composed are partly due to the facility with which Memling treated groups and figures of small proportions, but they tell of progress in the art of distribution and arrangement. It would be difficult to select any picture of the Flemish school in which the 'dramatis personæ' are more naturally put together than they are in the shrine of St. Ursula, nor is there a single panel in the reliquary that has not the charm of rich and well-contrasted colour. ... A rich fund of life and grace is revealed in shapes of symmetrical proportions or slender make and attitudes of becoming elegance. Nothing is more striking than the minuteness of the painter's touch, or the perfect mastery of his finish'.

Crowe and Cavalcaselle. The Early Flemish Painters. 1872.

On the wall opposite the entrance is a second (winged) picture by *Memling*, with a doubtless later inscription in which the painter is named *Hemling*. It is called the '*Marriage of St. Catharine*'.

'The Virgin sits on a throne in a rich church-porch; angels hold a crown above her; the infant on her lap bends to give a ring to the bride kneeling in regal raiment at his feet; to the left and right, the Baptist, Evangelist, and St. Barbara stand gravely in attendance; an angel plays on an organ; another holds a missal. Close behind St. Barbara, a monk of the order of St. Augustin contemplates the scene; and in a landscape watered by a river the Baptist prays to God, preaches to a crowd, wends his way to the place of execution, and burns — a headless trunk — at the stake; elsewhere, St. John Evangelist seethes in boiling oil. On the left wing of the triptych the daughter of Herodias receives the Baptist's head, and dances before Herod. On the right wing St. John Evangelist is seated and looks towards heaven, preparing to note the vision before him. He sees the king of kings, the elders, the lamps of the Apocalypse, the lamb, the symbols of the Evangelist, and Death on the pale horse, bursting with his three companions on the men who flee; on the placid surface of the sea, the vision is reflected and forms a grand and imposing picture. On the outer face of the wings, Jacques de Keuninck, treasurer, Antoine Seghers, director, Agnes Cazembrood, superior, and Claire van Hultem, a nun of the hospital, are depicted under the protection of their patron saints.' — *Ibid.*

By the entrance, to the left, is a smaller winged picture by *Memling*, the **Epiphany*, representing the Adoration of the Magi, and the Presentation in the Temple, painted in 1479, and the best example of the master's early manner.

The thin, bearded man looking in at the window, with a cap such as is still worn by the convalescents of the hospital, is said to be a portrait of the master himself. To the right, Brother Jan Floreins van der Ryst, the donor, kneeling. On the inside of the shutters, the Nativity, and Presentation in the Temple; outside, John the Baptist and St. Veronica.

Between the windows are two other pictures. A diptych, painted in 1487, represents the *Virgin* with a red mantle, offering an apple to the Child; on the other wing the donor, Martin van Newenhowen, unquestionably the best of Memling's portraits. The other picture is a Pietà, with the portrait of the donor A. Reins, and SS. Adrian, Barbara, Wilgefortis, and Mary of Egypt on the wings (the last two on the outside). This picture, also sometimes attributed to *Memling*, is probably by an inferior contemporary.

To the right of the door, a *Portrait Head*, representing the daughter of burgomaster W. Moreel (p. 90), by *Memling* (1480), styled by a later inscription 'Sibylla Sambetha' (*i.e.* the Persian Sibyl). — Above the fire-place, a copy after *Van Dyck*, Repose during the Flight into Egypt; in the corners of the room, a valuable chalice of 1619 and a small Gothic ciborium, with a statuette of the Madonna (gilded wood-carving).

The Hospital itself (containing 240 beds) is well worthy of a visit. The large old hall, divided by partitions, is used as a store.

On quitting the Hospital we turn to the right (S.), cross the bridge, which affords an attractive view of the river-front of the Hospital, and follow the Rue Ste. Catherine, No. 84 in which is the —

***Museum** (Pl. 18; B, 7), which contains the PICTURE GALLERY OF THE ACADEMY (p. 27), a collection of great interest to the student of early Flemish art. (Critical catalogue by *James Weale*, 2 fr.; not sold at the museum). Admission, see p. 12.

On the wall opposite the entrance: 15. *Jean Prévost*, The Last Judgment (1529), a very impressive picture, notwithstanding several eccentricities. In the upper part the heads are very beautiful and varied. To the right, 6, 7. *Gerard David*, The sentence of Cambyses against the unjust judge Sisamnes. The first picture represents the bribery in the background, and the sentence of the king in the foreground; the second the executioners flaying Sisamnes. Both pictures (completed in 1498) are boldly painted, with a brownish tone of colouring, and admirably finished. Most of the heads exhibit a marked individuality, and the hands are drawn with perfect accuracy. — *5. *Gerard David*, Triptych (about 1507). In the central picture the Baptism of Christ, on the left wing the donor Jean des Trompes and his son, with their patron St. John the Evangelist; on the right wing Elizabeth van der Meersch, the first wife of the donor, with her four daughters, under the protection of St. Elizabeth of Hungary. On the outsides of the wings are the Madonna and Magdalen Cordier, the donor's second wife, with her infant daughter and her patron-saint. — *1. *Jan van Eyck*, Madonna with the Infant Christ, St. Donatian and St. George, and the donor Canon George de Pala. The figures, half life-size, are strongly realistic. The Madonna is the ugliest ever painted by Van Eyck, the Child, with its aged expression (meant to indicate the presence of Deity?), is lean and unattractive, and St. George, in spite of his brilliant armour, has much the appearance of a rude common soldier. The portrait of the donor, however, is masterly, and St. Donatian is a dignified personage. — 2. *Jan van Eyck*, Portrait of his wife, 1439, evidently unflattered, but admirably finished, and faithful in every detail. — 3. After *Jan van Eyck*. Head of Christ, with the spurious inscription, 'Joh. de Eyck inventor 1420', a reduced copy of the work in the museum at Berlin. — *4. *Memling*, Triptych (1484). In the central picture is St. Christopher, with a blue garment and ample red cloak, looking up with astonishment at the Infant Christ sitting on his shoulders, as if unable to comprehend the continual increase of his burden. In a grotto is the hermit, leaning on a stick, with a lantern in his hand. To the left is St. Maurus reading, to the right St. Egidius with the doe. On the left wing is the donor with his five sons and his patron St. William, on the right wing his wife with eleven daughters and St. Barbara. On the outside are St. John the Baptist and St. George, in grisaille. This picture occupies a high rank among Memling's works. The heads of the three saints in the central picture are of great beauty, and the reflection of the rocky bank in the water is admirably rendered. The picture has unfortunately been much injured by the removal of the original varnish. St. George is probably by a different hand. — 12. *Unknown Master of Brabant*, Death of the Virgin (copy in the cathedral).

Most of the back-wall is occupied by paintings by *P. Pourbus* of Gouda, who early emigrated to Bruges and died there in 1584. Nos. 21. 22. Portraits of J. Fernaguut and Adr. de Buuck, his wife (1551); 19. Last Judgment (1551); 20. Descent from the Cross, with wings in grisaille (1570). — Then, 25. *Ant. Claeis* or *Claeissens*. Banquet (1574); 23. Ascribed to *P. Claeis*, Allegorical representation of the Treaty of Tournai in 1584 (with portraits); no number, **Jan van Eyck*, St. Barbara sitting in front of a Gothic church, a large drawing in sepia (smaller repetition at Antwerp, p. 160); 14. *German School* (15th cent.). Adoration of the Magi; *8. *Gerard David*, two charming small coloured drawings on parchment. Preaching of John the Baptist and the Baptism of Christ.

Entrance-wall: Above, *J. van Oost the Elder*, 41. Augustine washing the feet of Christ (in the guise of a pilgrim). 42. St. Antony of Padua and the Holy Child. 43. St. Antony resuscitating a dead man, 44, 45. Portrait of an Arquebusier, 46. Theologian dictating to his amanuensis. All these

works deserve attention. On the same wall, 31, 33. *Jan van Goyen*, River Scenes.

From the Rue Ste. Catherine, the Rue de la Vigne and the Rue de l'Arsenal lead W. to the Béguinage (Pl. A, 6; comp. p. 48), founded in the 13th cent., situated at the S.W. end of the town. The entrance is in the right angle of the Place de la Vigne; we cross a bridge and pass through a gateway of 1776. The low, whitewashed houses surround a court shaded by lofty trees. The *Church*, dedicated to St. Elisabeth, was founded in 1245 and rebuilt in 1605; the altar-piece is by the elder Van Oost, and there is an Assumption by T. Boeyermans in the N. aisle (1676). — To the S. of the Béguinage, opposite the mouth of the Ghent canal, is the *Minnewater* (Pl. A, 7), a sheet of water formerly used as a harbour (comp. p. 10). The bridge on the S. side, adjoining which (to the E.) one of the two towers erected in 1400 is still standing, commands a picturesque view of the town and the Canal de Gand.

The Rue Vieille de Gand, diverging on the other side of the Rue Ste. Catherine, leads to the S.E. to the (1/2 M.) *Porte de Gand* (Pl. C, 7), a picturesque erection of the 14th century. — Thence we may proceed to the N. to the Fish-market and the Place du Bourg, passing the Gothic *Church of Ste. Madeleine* (Pl. C, 6; recently restored), with a vaulted timber-roof over the nave, and the attractive *Park*.

From the E. extremity of the Rue Sud du Sablon (p. 13), its prolongation, the Rue des Pierres (Pl. B, 5), leads past several tasteful houses of the 16-17th cent., to a small open space planted with trees, and adorned with a poor *Statue of Simon Stevin* (Pl. 11; B, 5), the inventor of the decimal system (d. 1635). Farther on is the —

Grande Place (Pl. B, C, 5), or market-place, in which a band plays on summer-evenings. In the centre stands a colossal **Monument to Jan Breidel and Pieter de Coninc*, guild-masters and leaders of the citizens of Bruges at the 'Bruges Matins', or massacre of the French garrison on 18th May, 1302, and in the 'Battle of the Spurs' at Courtrai (p. 58); the monument, erected in 1887, is by Devigne.

The S. side of the square is occupied by the **Halles**, a large building erected in the 13th and 14th centuries, and partly altered in 1561-66 from designs by *Peter Dierickx*. The building forms a rectangle, 48 yds. broad and 93 yds. deep. The **Belfry** (*Tour des Halles*, or *Grande Tour*), begun in 1282 and finished at the end of the 14th cent., 352 ft. in height, rises in the centre of the façade and leans slightly towards the S.E. It consists of two massive square stories, flanked with corner-turrets, and surmounted by a lofty octagon, which was rebuilt in 1393-96. Over the portal is a statue of the Madonna. The summit (402 steps) commands a very extensive view. The *Chimes, dating from 1743, are heard to full advantage on Wed., Sat., & Sun., 11.15 a.m. (Entrance in the court to the

right, upstairs; ring the bell in the gallery; adm. 50, fee 25 c.) The groundfloor of the E. wing was formerly used as a vegetable-store; it now accommodates the interesting *Archaeological Museum*, chiefly of local origin (adm., see p. 12; entrance from the market-place).

On the E. side of the market-place are the handsome new *Government Buildings* (Pl. 7; C, 5) and the new *Post and Telegraph Office* (Pl. C, 5), both in the Gothic style, the former in hewn stone, the latter in brick with sandstone adornments.

On the W. side of the market-place, at the corner of the Rue St. Amand, is a house formerly belonging to the Bouckhout family, a handsome old building in the mediæval style, adorned with a gilded lion. According to a popular but probably erroneous tradition, it was occupied for a time by Charles II. of England, while living here in exile about the middle of the 17th century. The citizens of Bruges conferred upon him a title of royalty by creating him 'King of the Guild of Archers'.

In the opposite house, called the *Cranenburg* (Pl. 4; B, 5), now completely modernized, the citizens of Bruges kept the German King Maximilian, the 'last of the knights', prisoner during twelve days, in the year 1488, on account of his refusal to concede the guardianship of his son Philip, heir to the crown of the Netherlands, to the king of France. The Pope threatened them with excommunication, and the Imperial army was directed to march against the city, notwithstanding which Maximilian was not liberated until, in the presence of the guilds and the townspeople, he had solemnly sworn to renounce his claim to the guardianship of his son, to respect the liberties of Bruges, and to forget the affront he had received. A few weeks later, however, he was released from his oath by a congress of Princes convened at Malines by his father, the Emp. Frederick III.

The Rue St. Jacques, with the *Conservatory of Music*, and the *Halle au Beurre* or *Boterhuis* (on the right) with other fine brick-buildings, leads from the N.W. corner of the market-place to the —

Church of St. Jacques (Pl. B, 4), founded about 1240, enlarged and finished in the late-Gothic style in 1457-1518. The interior, sadly disfigured in 1692, contains several objects of interest.

Of the numerous pictures of the 16th, 17th, and 18th centuries, arranged to some extent in rows as in a picture-gallery, and provided with the names of the artists and the dates, we can only specify a few. The painters mostly belong to Bruges (*L. de Deyster*, *Jos. van den Kerckhove*, and others). Left Aisle. 1st Chapel: Fine chased copper monumental tablets of Spanish families, one of which, with the date 1461, is to the memory of *Catherine*, daughter of *Colard d'Ault*, represented between her brother and her guardian angel; another, dating from 1577, is to the memory of *Don Francisco de Lapuebla* and his wife, and is very elaborately executed; a third, of date 1615, is in memory of *Don Pedro de Valencia* and his wife. Chapel in the left transept: *Lancelot Blondeel*, Martyrdom of SS. Cosmas and Damianus, painted in 1523 for the guild of Barber-Surgeons. The left aisle is under restoration; at its end formerly hung a 'Presentation in the Temple, by *Jac. van Oost the Elder* (1653). — On the High Altar: *J. van Boekhorst*, Adoration of the Magi. — At the

end of the Right Aisle: to the right, a small Chapel (restored in 1876), containing the tomb of *Ferry de Gros*, *Seigneur de Oyenghem*, *Nieuwenlande*, etc. (d. 1544) and his two wives (the recumbent figure of the second wife is particularly beautiful); on the small altar in this chapel is a fine glazed terracotta of the school of *Della Robbia*, representing Mary and the Child encircled with a chaplet of fruits. To the right, farther on in the right transept, Madonna, with the donors, by *P. Pourbus*, 1556. — The pulpit, rood-lofts, and choir-stalls were put up in the latter part of the 17th century.

The late-Gothic Cour des Princes (Pl. 3; B, 4), to the S.W., the palace of the Counts of Flanders, where the nuptials of Charles the Bold with Margaret of York were celebrated in 1468, and where Philippe le Bel, father of Charles V., was born, has been rebuilt with part of the old tower and is now the convent of the Dames de la Retraite.

From the Rue St. Jacques farther N. the Rue des Baudets leads to the well-preserved **Porte d'Ostende** (Pl. B, 2). — In the neighbouring Rue St. Georges, to the S.E., is the *Normal School for Boys* (Pl. B, C, 3), a handsome modern Gothic building.

A few min. to the S. of the market-place, in the narrow Rue des Chartreuses No. 4 (Pl. B, C, 5), is the **Musée des Hospices Civils** *(Museum der Burgerlijke Godshuizen);* admission, see p. 12.

The collection includes early Flemish paintings, antique furniture, stained glass, painted statuettes, engraved metal caskets, pottery, etc. Among the most interesting exhibits are: in the large glass-case, five specimens of early Chinese porcelain; diptych (dated 1522), with portrait of a brother of the Hospice of St. John; *Madonna in painted ivory, from the end of the 13th cent.; silver-gilt tankard (17th cent.); altar-cross (15th cent.); fine carved casket, painted and gilded, of the 15th cent.; bugle-horn (13th cent.); enamelled panes of glass (15th cent.).

To the E. of the market-place, in the Place du Bourg (Pl. C, 5), is the ***Hôtel de Ville** (Pl. 5), an elegant Gothic structure with six turrets, three in front and three at the back, begun about 1376 by *Jan Roegiers* (the façade was probably finished in 1387), and restored in 1854-1871. The 48 niches in the principal façade, between the windows, are filled with statues of Counts of Flanders, which replace those destroyed by the French sansculottes in 1792. The Counts of Flanders, on their accession to the throne, used to show themselves to the people from one of the windows or balconies in front of this building, and swear to maintain the privileges of the city (p. 13).

Interior. Ground Floor. In the vestibules are several unimportant battle-pictures. The council-chambers contain some modern pictures and a few objects dating from the 17th cent. (ink-stands, the silver chain of the burgomaster's hand-bell). — First Floor. In the vestibule are representations of the principal squares of the town; also a large picture by *Dobbelaere*, representing the Works of Charity. — The *Great Hall*, which occupies almost the entire length of the building, is interesting on account of its fine Gothic roof of pendent wood-work, dating from the 14th century. It is at present being decorated by *A. de Vriendt* with scenes from the history of Bruges, and is closed to the public.

Adjoining the Hôtel de Ville on the left is the *Maison de l'Ancien Greffe (Pl. 14; C, 5), or old municipal record office, a Renaissance edifice built by *J. Wallot* in 1535-37, recently restored and profusely adorned with gilding and statues; it is now a court of law. The carved doors of the court-room, executed by *Ant. Lambronck*

in 1544, were formerly in the cathedral. — The vaulted passage below the Ancien Greffe emerges on the bank of a canal, whence a good view is obtained of the back of the Palais de Justice (p. 26), the Hôtel de Ville, and the towers of St. Sauveur and Notre Dame. On the other side of the canal is the *Fish Market* (Pl. 6; C, 5). — Hence to the S. to the Park and the Porte de Gand, see p. 22.

In the corner, adjoining the Hôtel de Ville on the right, is the church of *St. Basile*, usually called ***Chapelle du Saint-Sang** (Pl. 13, C 5; adm., see p. 12; ring at the concierge's house in the corner), a small and elegant church of two stories, the lower of which dates from 1150, the upper probably from the 15th cent.; the portal and staircase, constructed in 1529-33, in the richest Flamboyant style, and seriously damaged by the sansculottes during the Revolution, were handsomely restored in 1819-39. The chapel derives its appellation from some drops of the blood of the Saviour, brought from the Holy Land in 1149 by Theodoric of Alsace, Count of Flanders (p. 13), and presented to the city.

The Lower Chapel (entrance next the concierge's house), founded by Theodoric of Alsace and Sibylla of Anjou, consists of nave and aisles, with choir of the same breadth as the nave, and rests on low round pillars. It is at present under restoration.

The Upper Chapel, reached from the Place by the staircase mentioned above, has no aisles. The coloured decorations of the chapel are modern. The windows, comprising portraits of Burgundian and Hapsburg princes, were executed in 1845-47, mostly from old designs. The large W. window, representing the history of the Passion and the conveyance of the Holy Blood to Bruges, was executed by *Capronnier* from designs by *Jean Béthune*, 1856. The polychrome decoration of the choir was executed in 1856 from designs by *T. H. King*. The modern altar, in the Gothic style, was executed by *Michael Abbeloos* from drawings by Jean Béthune. The pulpit consists of a globe, resting on clouds.

In the opposite wall are three arches opening on to a Chapel, with a pulpit where the Holy Blood is exhibited every Friday from 6 to 11.30 a.m. (grand procession on the first Monday after 2nd May). Above the arches: outside, *De Crayer*, Pietà; inside, *Jac. van Oost the Elder*, Descent from the Cross (1649). The marble altar of the chapel, bearing a massive silver crucifix, dates from the 17th cent. The window with SS. Longinus and Veronica is by Jean Béthune.

A room to the right of the vestibule contains the small Museum of the church. On the entrance-wall: a piece of tapestry of 1637, the Transportation of the body of St. Augustine to Sardinia; two handsome vestments of the 16th cent., etc. — On the wall to the left: piece of lace of 1684 (under glass); silver-gilt reliquary (4 ft. 3 in. high, 2 ft. broad), studded with gems, which was made in 1617 by *Jean Crabbe*, and presented to the church by Archduke Albert and his wife Isabella; the miniature crown resting on it is

said to have been a gift from Princess Mary of Burgundy (p. 18), but is certainly almost two centuries later in date. Adjoining two good pictures by *P. Pourbus*, with portraits of members of the Brotherhood of the Holy Blood, and two winged pictures of the early-Flemish school, containing a vast number of figures, and portraying the Bearing of the Cross, the Crucifixion, and the Resurrection. Between the windows, an old Flemish painting of the 15th cent. representing Count Theodoric receiving the 'Holy Blood' from Baldwin III. of Flanders, King of Jerusalem (?).

On the wall to the right is the *Descent from the Cross, a winged picture by *Gerard David.*

The central scene represents the body of Christ supported by the aged Nicodemus on the right. Mary kneels before her son, supported by St. John. On his right are Mary Salome and, in the corner, a man with a box of ointment. On the wings are Mary Magdalen with Cleophas, and Joseph of Arimathæa with an unknown man. In the background is Mt. Calvary.

In the windows and on the cases are fragments of the old stained glass of the upper church of 1542, with the designs from which they were executed.

At the E. angle of the market-place is the **Palais de Justice** (Pl. C, 5), built in 1722-27 on the site of the town-hall of the *Franc de Bruges* (*'Het Brugsche Vrye'*), or district of the *'Buitenpoorters'*, *i.e.*, inhabitants 'outside the gate', who were not subject to the jurisdiction of the city. The site was originally occupied by an old palace of the Counts of Flanders, which was presented by Philippe le Bon to the 'Franc de Bruges'. This building, erected in 1520-1608, was destroyed by fire, with the exception of the court-room (see below).

The Court Room (*Chambre Echevinale;* custodian in the quadrangle, ½ fr.) contains a magnificent Renaissance *Chimney-Piece*, occupying almost the entire side of the room, executed in 1529-31 by *Guyot de Beaugrant*, probably to commemorate the battle of Pavia, and the peace of Cambrai, by which France was obliged to recognise the independence of Flanders. The lower part consists of black marble; the upper, which is of carved oak, was executed from designs by the painter *Lancelot Blondeel*, and restored in 1850 by the sculptor *Geerts*. The statues, finely carved and nearly life-size, represent Charles V. (in the centre), his paternal ancestors Mary of Burgundy and Maximilian of Austria on the left, and his maternal ancestors Ferdinand of Aragon and Isabella of Castile on the right of the spectator; to the right and left of Charles are small medallions, held aloft by children, representing his parents Philippe le Bel and Johanna of Castile; also the armorial bearings of Burgundy, Spain, etc.; the whole decorated with genii and foliage. On the frieze of the chimney-piece proper are four reliefs in white marble, of the same period, representing the history of Susanna. — Below is an iron brasier of the 16th century.

The tapestry on the walls was manufactured at Ingelmünster (p. 31) in 1859, in imitation of the original, of which portions were found in the cellar. Above is a series of full-length portraits of rulers of the country. An interesting representation of the room is shewn in a picture by *G. Thilbrugge*, dating from 1659. The two brass ink-stands in this room date from 1566.

At the corner of the Rue Breidel, on the W. side of the square,

is the *Landhuis* or *Prévôté de St. Donatien*, built in the Renaissance style in 1662 after plans by Fr. van Hillewerve. This was originally the seat of the provosts of the cathedral, who exercised jurisdiction over the adjoining streets.

Adjacent to the Place du Bourg, on the N., is another Place, planted with horse-chestnuts, which was formerly the site of the church of St. Donatian, the cathedral of Bruges since 1559, but destroyed in 1799. An unimportant statue of Jan van Eyck stands here. Crossing this place, traversing the Burgstraat, and proceeding a little farther in the same direction, we reach the small *Place Jean van Eyck* (Pl. C, 4), surrounded by interesting mediæval buildings, and bounded on the E. by a canal. The bronze statue of *Jan van Eyck*, by Pickery, was erected in 1878. On the W. side of the *Place* is the Poorters Loodze and on the N. the Municipal Library.

The **Municipal Library** (Pl. 2; C, 4), which is now established in the ancient *Tonlieu*, or custom-house of 1477 (restored in 1878), contains 15,000 vols., numerous interesting old MSS., many of them with miniatures, missals of the 13-14th cent., the first books printed by Colard Mansion, the printer of Bruges (1475-84), and a collection of engravings (adm., see p. 12).

The **Poorters Loodze** (*i. e. Citizens' Lodge;* Pl. C, 4), built about the middle of the 14th cent. and remodelled in 1755, was formerly an assembly-hall for the townspeople ('*poorters*', those who live within the '*poort*' or gate). This building, now being prepared for the reception of the municipal archives, accommodated until recently the Academy of Fine Arts, founded in 1719 by the painters *Jos. van den Kerckhove*, *J. B. Erregouts*, *Marc Duvenede*, and *Josse Aerschoot*, specimens of whose works are frequently encountered in Bruges. — To the W., at the corner of the Rue des Pelletiers and near the theatre, is the ancient *Merchant-House of the Genoese* (p. 13), a well-preserved Gothic building of 1399, afterwards the propertyof the linen-manufacturers ('Witte Saey Halle'). Over the doorare St. George and five coats of arms; adjoining is the inscription.

A little to the N.W. is the *Marché du Mercredi*, now called *Place de Memling* (Pl. C, 4), where a *Statue of Memling* (Pl. 10) in marble, by Pickery, was erected in 1871. From the Rue de la Cour de Gand, leading to the N.E. from the Place de Memling, the Quai Long diverges to the left. A short side-street on the left of the quay brings us to the church of **St. Gilles** (Pl. C, D, 3), an early Gothic edifice with three gables, begun in 1240 and enlarged in the 15th century. The interior, skilfully restored in 1872-79, has timber-vaulting and modern stained glass; in the aisles are antique polychromatic reliefs of the Stations of the Cross, and paintings by *J. van Oost the Elder*, *J. Maes*, etc.

We return to the Quai Long, follow it to the N., and cross the first bridge to reach the **Hospice de la Potterie** (Pl. E, 2; entrance

No. F 79, Quai de la Potterie), an asylum for old women, established about 1164. Adm., see p. 12.

The hospice contains old paintings, particularly a good picture by *Pieter Claeissens*, representing Mary and the Child beside a tree ('Van't Boomtje'), with God the Father, and the Holy Ghost in the form of a dove at the top (1608). Also drawings ascribed to the brothers Van Eyck and their sister Margaret; fine miniatures, old Flemish tapestry (15-17th cent.); fine antique furniture, including two chests (14th and 15th cent.) and a bed of the 17th century. — In the chapel, reading-desk of coloured marble (1645).

Opposite the Pont de la Paille (Pl. D, 4), No. 23, is the house of *Dr. de Meyer*, who possesses a good collection of Dutch and Flemish pictures, which he is always ready to show to lovers of art at a day's notice. The forenoon is the time which best suits Dr. de Meyer. The house is tastefully fitted up in the rococo style.

The **Church of St. Anna** (Pl. D, 4) was built about 1500 and reconstructed in the Renaissance style in 1607-12. The church, which is destitute of aisles, has a carved wooden panelling of 1699; pulpit of 1675; rood-loft of 1642; and pictures by the elder *Van Oost* and *L. de Deyster*.

The **Eglise de Jérusalem** (Pl. D, 4; entrance from the back, Rue de la Balle, first door to the right), a small and simple late-Gothic brick edifice of the middle of the 15th cent., contains below the high-choir an imitation of the Holy Sepulchre, founded by 'Messire Anselm Adornes', burgomaster of Bruges, who twice visited Jerusalem with a view to ensure the resemblance. The nave contains a bronze monument to him (d. 1483) and his wife (d. 1463). The stained glass (restored in 1890) dates from the 15-16th centuries.

In the vicinity, at the E. end of the town, is the *Couvent des Dames Anglaises* (Pl. E, 4), an English nunnery founded in 1629, with which an excellent school is connected. The convent possesses some good pictures (Jordaens, Isaac blessing Jacob; etc.). The church of the convent, a Renaisance structure with a dome, was built by *Pulincx* in 1738-39, and contains an altar, executed at Rome, and composed of rare Persian and Egyptian marbles. — To the right, a little farther on in the same street, is the late-Gothic house of the *Arquebusiers of St. Sebastian* (Pl. E, 4), a guild founded in the 14th cent., with a slender octagonal tower, containing portraits from the middle of the 17th cent. downwards. Charles II. of England (p. 23) and the Emp. Maximilian were both members of the guild. Close by are the ramparts, on which rise two windmills, and the well-preserved *Kruispoort* (Porte Ste. Croix; Pl. E, 5). Fine view of the towers of the city from the ramparts.

Damme, a village 3 M. to the N.E. of Bruges, on the canal leading to Sluis (comp. p. 9; steamboat, see p. 12), was once the port of Bruges and fortified, but has been in a state of decadence since the sea began to retire from it in the 15th century. The picturesque *Halles* were built in 1464-68, and restored in 1895; in front of the building is a statue of the Flemish poet *Jacob de Coster van Maerlant* (13th cent.), by Pickery (1860). The church of *Notre Dame*, founded in 1180, but never completed, and much altered at later periods (now under restoration) and the *Hospital of St. John*

(containing a few paintings) also merit inspection. There is a good *Estaminet* in the late-Gothic Hôtel de Ville, which has a noticeable portal. — From Damme, we may proceed on foot or by steamboat to Sluis and return to Bruges viâ Heyst and Blankenberghe; comp. p. 9.

Dante (*Inferno* XV., 4-6) compares the barrier which separates the river of tears from the desert, with the embankments which the Flemings have thrown up between Bruges and Wissant (beyond the French frontier) to protect the city against the encroachments of the sea: —

'Quale i Fiamminghi tra Guizzante e Bruggia,
Temendo il flotto che inver lor s'avventa,
Fanno lo schermo, perchè 'l mar si fuggia'.

5. The Railways of S.W. Flanders.

These lines all belong to private companies, and serve so many small stations that the speed of the trains is extremely slow. The flat, agricultural district traversed by them presents the usual Flemish characteristics. The towns of this part of Flanders are now dull and lifeless, but more than one of them has had a stirring past. Every lover of art will find much to interest him in *Ypres*, and the rood-loft of *Dixmuiden* (p. 32), the cloth-hall of *Nieuport* (p. 33), and various edifices of *Furnes* (p. 33) also deserve a visit.

1. From Ostend to Ypres, 35 M., railway in 2-2¼ hrs. (fares 4 fr. 35, 3 fr. 25, 2 fr. 20 c.).

Stations: *Snaeskerke*, *Ghistelles* (Hôtel de l'Europe), a sea-bathing resort, *Moere*, *Eerneghem*, *Ichteghem*, and *Wynendaele* (see below).

15 M. **Thourout**, Flem. *Thorhout (Hôtel de Flandre; Union)*, a town with 8500 inhab., derives its name from a grove once consecrated here to the worship of the Germanic god Thor (*Thorhout* = grove of Thor). It contains a seminary for teachers, and a handsome church with double aisles. — About 1½ M. to the W. is the castle of *Wynendaele*, a good example of a mediæval fortification, once the property of the Counts of Flanders, now belonging to M. Mathieu of Brussels, and recently well restored. — Thourout is the junction of the line from Bruges to Courtrai (p. 34).

19½ M. *Cortemarck*, the junction for the Ghent and Dunkirk line (p. 32). — Then *Hooglede* (steam-tramway to Roeselare, see p. 32), *Staden*, *Westroosebeke*, *Poelcapelle*, *Langemarck*, *Boesinghe*. Fertile district.

35 M. **Ypres.** — **Hotels.** *Tête d'Or, in the wide Rue de Lille, which begins at the belfry, R., L., & A. 2, B. 1, D. 2, S. 1½, omnibus ½ fr.; Epée Royale, Grande Place, R., L., & A. 2, B. ¾, déj. 1, D. 2 fr., well spoken of; Châtellenie, Grande Place. — Near the station: Hôtel de France, R., L., & A. 2, B. 1, déj. 1¼, D. 1½, pens. 4 fr., commercial; St. Sébastien, du Nord, R., L., & A. 1¾, B. ½, déj. 1¼, D. 1½ fr.; des Brasseurs, etc.

Ypres, Flem. *Ieperen*, an old town with remains of ancient fortifications, on the *Yperlée*, situated in a fertile district, contains 16,600 inhab., who are chiefly occupied in the manufacture of linen and lace, and possesses broad and clean streets. It was formerly the capital of West Flanders. About 1247 Ypres is said to have had a

population of 200,000 and upwards of 4000 looms in constant activity. A succession of popular risings, and the siege of the town and burning of the suburbs by the burghers of Ghent in 1383, which caused many of the weavers to migrate, annihilated its flourishing woollen industry. The capture of the city by the Gueux, by Alva, and Alexander Farnese (1584) reduced the population to 5000. During the 17th cent. Ypres was four times taken by the French (1648, 1649, 1658, 1678) and it belonged to France until 1715. Ypres thus possesses now but a shadow of its former greatness, but it still contains many memorials of its golden period, which make it one of the most interesting towns in Belgium. *Diaper* (*i. e.* d'Ypres) linen takes its name from this town.

From the railway-station we first follow the Rue des Bouchers (Vleeschhouwers-Straat), at the end of which we take the Rue du Temple on the left, and then turn to the right into the Marché au Beurre (Botermarkt), which brings us to the Grande Place. Here stands the *Cloth Hall *(Halle des Drapiers)*, the most considerable edifice of its kind in Belgium, begun in 1201, but not completed till 1304. It covers an area of 5825 sq. yds., and its four fronts have an aggregate length of 1160 yds. The façade, of simple design, is pierced by two rows of pointed windows, all in the same style. It is flanked by two corner-turrets, while in the centre rises the massive, square *Belfry* (230 ft.), with turrets at the angles, the oldest part of the building, the foundation stone having been laid by Count Baldwin IX. of Flanders (p. 57) in the year 1200. The edifice is said to have suggested to Sir Gilbert Scott the idea of his successful design for the Town Hall of Hamburg. The 44 statues which adorn the façade, executed by *P. Puyenbroeck* of Brussels in 1860, replace the original figures of 31 princes who bore the title of 'Count of Flanders', from Baldwin of the Iron Arm (d. ca. 879) to Charles V., with their consorts. The Town Hall, a charming Renaissance structure from designs by *Jan Sporeman* (1575), was attached to the E. part of the Cloth Hall in the beginning of the 17th century. The groundfloor consists of an elegant open hall, 20 ft. in width, boldly supported by columns. Entrance at the back, No. 1, opposite St. Martin's Church (porter on first floor; $^1/_2$-1 fr.). The former *Salle Echevinale*, now the Salle des Mariages, is adorned with frescoes by *Guffens* and *Swerts*, painted in 1869 (Festal Entry of Philip the Bold of Burgundy and his wife, the last Countess of Flanders, in 1384, and other scenes from the town's history), and contains a fine modern chimney-piece by *Malfait* of Brussels, and some old wall-paintings (restored) of the Counts of Flanders from 1322 to 1476. All these are best seen by afternoon light. In the centre is a small equestrian figure of Jans I. of Brabant (1252-94), by *A. Fiers*. The whole of the first floor formerly consisted of a single large hall, which was used as a clothmarket. In 1876-84 the walls of the E. half were embellished with twelve *Mural Paintings by

Ferd. Pauwels, representing the chief events in the history of Ypres. The series begins with the foundation of the Hospital of the Virgin in 1187 and ends with the siege of 1383 (p. 30). One of the most powerful scenes depicts the ravages of the plague in 1316. The embellishment of the W. half, with allegorical paintings representing the manufacture of cloth, by *Delbeke* (d. 1891), has not been finished. The W. wing contains the wooden pediment of the old town hall (15th cent.), besides plaster models of the statue of Baldwin IX. in Mons (p. 184) and of a seated colossal statue of Queen Louise, consort of Leopold I. — The *Archives* are interesting. — Adjoining the Town Hall on the E. is the *Conciergerie*, an early Renaissance building.

Between the Cloth Hall and the Cathedral, which lies behind it, is a statue of the Belgian statesman *Vandenpeereboom*, erected in 1892.

The *Cathedral of St. Martin was built in the 13th cent. on the site of an earlier edifice founded in 1083; the choir dates from 1221, the nave and aisles from 1254. The tower, 190 ft. high, was added after 1434 by *Master Utenhove*. The church, one of the most important buildings of the Transition period in Belgium, is 105 yds. long and 56 yds. wide; on the outside, the finest parts are the choir and the portal of the S. transept with its magnificent rose-window and handsome gable. The doors are good examples of rich late-Gothic carving. Between the pillars of the W. porch is a triumphal arch, constructed in 1600 by *Urbain Taillebert* of Ypres. The interior contains some fine Renaissance choir-stalls, carved by *C. van Hoveke* and *Urbain Taillebert* in 1598; old frescoes in the choir, unskilfully restored in 1826; in the choir, a winged picture of the Fall of Man and his Redemption, dating from 1525 (covered); a brazen font (16th cent.); late-Gothic organ loft; tomb of Pierre van Lille, by *A. Quellinus*. In the Sacristy are some fine old ecclesiastical vessels. — A flat stone in the late Gothic cloister marks the grave of *Jansenius* (d. 1638), Bishop of Ypres, founder of the sect named after him (see p. 374).

The *Meat Market*, a double-gabled Gothic house in the Marché au Beurre, nearly opposite (to the S.W. of) the Cloth Hall, contains the *Museum* (entrance at the back, ½ fr.), comprising a collection of antiquities, ancient and modern pictures, and drawings of several of the numerous picturesque dwelling-houses of the 14-17th cent., of which Ypres still possesses a few. Among the older paintings are a landscape by Rubens, portraits by Van Dyck, and a Bacchus by Jordaens; among the modern works, the Broken Bow by L. Gallait.

Opposite the Cloth Hall, the wide Rue de Lille, or Rysselstraat, leads to the S. At Nos. 36-38 in this street (on the right) is the *Belle-Gasthuis* or *Hospice Civil* (fee), an asylum for old women, founded about 1279 by Christine de Guines, widow of Salomon Belle, and rebuilt in 1616. The chapel, with statuettes of the

foundress and her husband in the pediment, contains a beautiful copper candelabrum (15th cent.), a noteworthy votive painting (Madonna and Child with the donor, on a gold ground), and a polychrome votive relief, both dating from 1420. — The *Steen*, Rue de Lille 66-68, a Gothic edifice of the 14th cent., is now a brewery. At the end of the street is the church of *St. Peter*, begun in 1073; the W. portal is Romanesque; the interior has been modernized. — The *Hôtel Merghelynck*, at the corner of the Rue de Lille and the Rue des Fripiers, built in 1774-76, has been fitted up since 1892 as a museum with antique furniture, by the great-grandson of the original owner. — Other interesting houses may be seen in the Rue de Dixmude, to the N. of the Cloth Hall; in the Marché aux Bois and Marché aux Bêtes. — Ypres is the seat of the Belgian *Ecole de Cavalerie*, or army riding-school.

From Ypres to Roeselare, see p. 34. — *Steam-tramway* to (20 M.) *Furnes*, see p. 33.

From Ypres to Poperinghe and Hazebrouck, 19 M., railway. Intermediate station *Vlamertinghe*. — 6½ M. **Poperinghe**, a town with 11,200 inhab., possesses a church of about 1300 with an interesting W. portal and a carved oaken pulpit. Hops are extensively grown in the vicinity. — Beyond *Abeele* the line crosses the French frontier, passes *Godewaersvelde* and *Caestre*, and joins the Lille and Calais railway at (19 M.) *Hazebrouck* (p. 65).

Beyond Ypres the line is continued to *Comines* (p. 36), *Armentières*, and *Lille* (p. 65).

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2. From Ghent to Dunkirk viâ Lichtervelde, 67 M., railway in 3½-4½ hrs. (fares 8 fr. 90, 6 fr. 55, 4 fr. 35 c.).

Ghent, see p. 36. — Thence to (11 M.) *Deynze*, junction for Courtrai and Lille, see p. 56. — 13½ M. *Grammene;* 16 M. *Aerseele.*

20½ M. **Thielt** *(Hôtel de la Plume)*, an old town with 10,300 inhab., formerly a busy cloth-making place, as its Cloth Hall and Belfry indicate. Branch-line hence to (7 M.) *Ingelmünster*, see p. 34; steam-tramways to (11 M.) *Aeltre*, see p. 10, and to (13 M.) *Ardoye*, see below.

23½ M. *Pitthem;* 26 M. *Ardoye.* Steam-tramways hence to (20½ M.) *Hooglede* (p. 29), viâ Roeselare (p. 34), and to *Thielt* (see above). — 31 M. *Lichtervelde*, the junction of the Bruges and Courtrai line (see p. 34). — 35 M. *Cortemarck*, the junction of the Ostend and Ypres line (see p. 29).

Next stations: *Handzaeme, Zarren, Eessen.*

42 M. **Dixmuiden**, Fr. *Dixmude (Hôtel de Dixmude)*, the parish-church of which contains a fine *Rood-loft of the beginning of the 16th cent., in the richest Flamboyant style, an Adoration of the Magi by *Jordaens* (1644), a marble font with a bronze cover of 1626, and other works of art. Dairy-farming is practised with great success in this neighbourhood, and a brisk trade in butter is carried on with England.

From Dixmuiden to Nieuport, 11 M., railway in ½-¾ hr. — 5 M. *Pervyse;* 8 M. *Ramscappelle.*

9½ M. *Nieuport* (Hôt. de l'Espérance, Grand' Rue, pens. from 5 fr.; Hôt. Breidel en de Coninc, Hôt. de Tournai, pens. 6 fr., both at the station), the town, a small and quiet place on the *Yser*, with 3500 inhab., formerly fortified, and noted for its obstinate resistance to the French in 1489. The most interesting buildings are the *Cloth Hall* of 1480, with a lately restored *Belfry*, and the Gothic *Church*. Outside the town, on the side next the sea, is a *Lighthouse* built in 1289.

11 M. **Nieuport-Bains** (**Grand Hôtel des Bains*, pens. 8-11, board 5 fr.; *Grand Hôtel de la Plage*, pens. 7-8 fr.; **Hôtel Prévost*; R., L., & A. 3½, B. 1, déj. 2½, D. 3½, pens. 7-9, board 5 fr.; *Hôt. de la Mer*, unpretending), the watering-place, consists, besides the above hotels, of the *Cursaal*, a row of villas, and a small Roman Catholic church. As at other Belgian watering-places a *Digue* has been constructed along the dunes, at one end of which is an *Estacade* (see p. 5), 440 yds. long, protecting the entrance to the Yser and forming an admirable promenade. Fine view of Ostend and Dunkirk. The sea recedes a long way at low tide, exposing a vast stretch of sand. Good sea-bathing (75 c.). — Steam-tramway from Nieuport t Ostend see p. 3. — *Oostduinkerke* and *La Panne*, see p 7.

48 M. *Oostkerke*; 49 M. *Avecapelle.*

51½ M. **Furnes,** Flemish *Veurne* (*Grand Hôtel Royal*, in the market-place; *Hôt. de France*, at the station; *Hôt. de la Noble Rose*, near the market-place), now a dull town with 6000 inhab., was formerly of much greater importance. The *Hôtel de Ville* in the quaint old Grand' Place, a Renaissance structure of 1596-1612 by Lieven Lukas, contains some interesting wall-hangings of Spanish leather, a chimney-piece with representations of still-life by Snyders (?), old Flemish tapestry, and two carved doors (1623). Adjacent is the old *Châtellenie*, now the *Palais de Justice*, built by Sylvanus Boulin in 1612-1628. The antechamber on the first floor was the former meeting-place of the Inquisition; the adjoining chapel has a timber roof and good wood-carvings in the choir. The tall *Belfry* ends in a spire, which was erected in 1624. The *Church of St. Walburga* is of very ancient origin; the present building was designed at the beginning of the 14th cent. on so extensive a scale that only the choir, with its radiating chapels, has been completed. It contains finely carved choir-stalls (beginning of 17th cent.), besides a Descent from the Cross attributed to Pourbus and a reliquary of the 15th cent. (in the sacristy). On the E. side of the Grand' Place rises the castellated *Corps de Garde Espagnol* (13-14th cent.), adjoined by the Gothic *Pavillon des Officiers Espagnols* (15th cent.), both now undergoing restoration for the reception of the municipal museum and library. The *Church of St. Nicholas*, with a huge, unfinished tower, dates from the 14th century. Many strangers are attracted to Furnes by the great procession which has taken place here annually since 1650 on the last Sunday in July. The twelve Stations of the Cross are dramatically represented on this occasion by the members of the *Confrérie de la Sodalité*, with the help of wooden figures.

Steam-tramway to Ostend, see p. 3; to Ypres, see p. 29. — About 3½ M. to the W. of Furnes is *La Panne* (p. 7). — At *Walveringhem* is the château of *Beauvoorde*, built in 1517-1617, and restored since 1875 by M. Merghelynck.

The next station, *Adinkerke*, is the last in Belgium. *Ghyvelde* is the first French station. Then, *Zuydcote*, *Rosendael*.

67 M. **Dunkirk**, French *Dunkerque (*Chapeau Rouge; Grand Hôtel; Hôtel de Flandre)*, a strongly-fortified town with 39,500 inhab., in the Département du Nord, was taken by the English in 1388, by the Spaniards in 1583, again by the English during the Protectorate in 1658, and was finally purchased by Louis XIV. from Charles II. in 1662. It is now a busy commercial place and fishing-station, and is much visited as a sea-bathing resort. A considerable English community resides here (English church). Comp. *Baedeker's Northern France.*

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3. From Bruges to Courtrai, 33 M., railway in 1 1/2-2 hrs. (fares 4 fr. 5, 3 fr. 5, 2 fr. 5 c.).

Bruges, see p. 11. — Stations *Lophem* and *Zedelghem*. — 11 M. **Thourout**, see p. 29. — 14 M. *Lichtervelde*, see p. 32. Then *Gits* and *Beveren*.

19 M. **Roeselare**, French *Roulers (Duc de Brabant)*, a town with 20,600 inhab., high above which rises the handsome Gothic tower of the church of St. Michael. Roeselare carries on a busy trade in linen goods. Here, on 13th July, 1794, a fierce conflict took place between the Austrians under Clerfait, and the French under Pichegru and Macdonald, in which the latter were victorious. This defeat was the prelude to that of Fleurus (p. 208), thirteen days later.

Branch-line to Ypres, 14 M. in 1/2-3/4 hr. (fares 1 fr. 75, 1 fr. 35, 90 c.). Stations *Moorslede-Passchendaele*, *Zonnebeke*, *Ypres* (p. 29). — From Roeselare to Menin, 11 M., branch-railway in 22-34 min. (fares 1 fr. 40 c., 1 fr., 70 c.). Stations *Beythem*, *Ledeghem-Dadizeele*, *Menin* (p. 36). — To *Hooghlede* and to *Ardoye*, see p. 32; to *Courtrai*, see below.

21 M. *Rumbeke* possesses a fine Gothic church and a château of Count Limburg-Styrum. 23 1/2 M. *Iseghem*, with 9000 inhab., contains numerous linen-factories. Tobacco is extensively cultivated in the environs. Between Iseghem and (26 M.) *Ingelmünster*, a small town with extensive carpet-manufactories, is the handsome château of Baron Gillés. — From Ingelmünster branch-lines diverge to *Thielt* (p. 32) and to *Wareghem* (see p. 57). — 28 M. *Lendelede*; 30 M. *Heule*, the Gothic church of which has a clumsy tower. Near Courtrai the train crosses the *Lei* (or *Lys*).

33 M. *Courtrai*, see p. 57.

6. From Brussels to Courtrai and Ypres.

Railway from Brussels to *Courtrai*, 54 M., in 1 3/4-3 hrs. (fares 6 fr. 60, 4 fr. 95, 3 fr. 30 c.; express 8 fr. 25, 6 fr. 20, 4 fr. 15 c.); from Courtrai to *Ypres*, 21 M., in 1 hr. (fares 2 fr. 70 c., 2 fr., 1 fr. 35 c.). — Departure in Brussels from the *Station du Nord* (p. 70).

From Brussels to (15 M.) *Denderleeuw*, see p. 11. The line to Ghent and Ostend (R. 3) here diverges to the N.W., and that to Grammont and Ath (p. 68) to the S.W. Our line enters E. Flanders, and passes *Haeltert*, *Burst* (branch to Alost), and *Herzeele*. 27 M. *Sotteghem*, a small town of 2900 inhab., with several boot

and shoe-manufactories, is the junction of the Ghent and Grammont line (R. 20) and of the line to Renaix (p. 56) and Tournai (p. 59). The church contains the tombs of Count Egmont (p. 99), his wife, and his sons.

The next stations are *Rooborst*, *Boucle-Saint-Denis-Nederzwalm*, and *Eename*.

38 M. **Oudenaarde**, Fr. *Audenarde* (*Ville de Gand*, *Hôtel de Bruxelles*, with café-restaurant, both near the station), a very ancient town with 6000 inhab., once celebrated for its tapestries, possesses manufactories of linen and cotton goods. It was the birthplace of Margaret of Parma (b. 1522), regent of the Netherlands under Philip II., a natural daughter of Emp. Charles V. and Johanna van der Gheenst. Under the walls of the town, on 11th July, 1708, the Allies commanded by Marlborough and Prince Eugene of Savoy gained a decisive victory over the French. An hour is sufficient for a visit to the beautiful Hôtel de Ville, or town-hall.

The street to the right, nearly opposite the station, leads in 10 min. to the centre of the town. At the entrance to the town stands a *Monument* to volunteers from Oudenaarde who perished in Mexico while serving under Emp. Maximilian, by *Geefs* (1867).

We next reach the Grand' Place, in which is situated the **Town Hall, a small, but very elegant building, erected in the late-Gothic style by *H. van Peede* and *W. de Ronde* in 1525-29, and recently restored. The groundfloor consists of a pointed hall borne by columns and above it are two stories with pointed windows. The tower which rises from the pointed hall in the centre of the façade is particularly rich. It consists of five stories, and is covered with a crown-shaped roof. The numerous statuettes with which the building was once embellished have all disappeared. We ascend the flight of steps, leading to the *Salle des Pas Perdus*, which contains a late-Gothic chimney-piece by Peter van Schelden. An attendant (50 c.) opens the council-chamber. The portal of this room, a masterpiece of wood-carving, was executed by *Paul van Schelden* in the Renaissance style in 1531; the handsome late-Gothic chimney-piece is by the same master (1529). The Van der Straeten Library and Collection of Coins has belonged to the town since 1895.

Behind the Town Hall is the old *Cloth Hall*.

In the S.E. corner of the Place, to the right as we quit the town-hall, is the *Church of St. Walburga* (recently restored), partly in the Romanesque style of the 12th cent., and partly in the Gothic style of the 14th and 15th, with a very prominent transept. The massive and well-proportioned tower has unfortunately been left unfinished. The interior contains paintings by De Crayer, Van Thulden, and others, the tomb of Claude Talon, and a rich polychrome reredos of the late Renaissance (first chapel on the N. side). The hospital belonging to this church contains some fine old tapestry.

The church of *Notre Dame de Pamele*, 8 min. farther to the S.,

on the other bank of the Schelde, an interesting example of the transition style of the 13th cent., with later additions and an octagonal tower above the cross, has been successfully restored. It contains two sarcophagus-monuments of 1504 and 1616.

From Oudenaarde to Deynze, 11 M., steam-tramway in about 1¼ hr. (1 fr. 30 or 90 c.). Stations: *Beveren*, *Oyck*, *Wanneghem-Lede*, *Cruyshautem*, *Peteghem* (see below). — From Oudenaarde to Mouscron, 23½ M., railway in 1¼-1¾ hr. (2 fr. 90, 2 fr. 20, 1 fr. 45 c.). Stations: 11 M. *Avelghem* (p. 59); 21 M. *Herseaux* (p. 59); 23½ M. *Mouscron* (p. 59).

From Oudenaarde to *Ghent* or *Mons*, see p. 56.

The next stations are *Peteghem-lez-Auden* and *Anseghem*, the first place in West Flanders, whence a branch-line runs to Wareghem and Ingelmünster (p. 34). Then *Vichte* and *Deerlyck*.

54 M. **Courtrai**, see p. 57.

58½ M. *Wevelghem*. 61½ M. *Menin*, Flem. *Meenen*, a town on the Lei or Lys, with 11,700 inhab., once fortified, where the Prussian General Scharnhorst (d. 1813) first distinguished himself against the French. Branch-line hence to Roeselare, see p. 34; another runs S. to Roubaix in France. — From this point the right bank of the Lei belongs to France. — 65 M. **Wervicq** *(Lion Blanc)*, with 7000 inhab., possesses a number of tobacco-manufactories. The *Church of St. Medardus*, founded in 1214, rebuilt in 1383-1430, and recently thoroughly restored, is a tasteful specimen of late-Gothic. Fine carved confessionals in the interior. — 67 M. *Comines*, formerly a fortified town, was the birthplace of the historian Philip of Comines (d. 1509). Branch-lines hence to *Lille* and to *Armentières* in France, see p. 65. — 69½ M. *Houtem*.

75 M. *Ypres*, see p. 29.

7. Ghent, French *Gand*.

Arrival. Ghent has three railway-stations: 1. *Station du Chemin de Fer de l'Etat* (Pl. D, 5, 6), on the S. side of the town, for the trains of the government-lines to Brussels, Antwerp, Terneuzen, Oudenaarde, Malines, Bruges, Courtrai, and Braine-le-Comte. — 2. *Station du Pays de Waas* (Pl. E, 3, 4), for the trains through the Waasland to Antwerp (R. 10). — 3. *Station d'Eecloo* (Pl. E, 3), for the trains to Terneuzen (p. 10) and Bruges viâ Eecloo (p. 10). The last two, opposite each other, are on the E. side of the town, 1 M. from the government-station. — Stations of the local railways, see p. 10.

Hotels. Hôtel de la Poste (Pl. c; C, 5), Place d'Armes 13, R. from 3, L. ½-1, A. 1, B. 1½, déj. 3, D. 4, pens. 12 fr.; Royal (Pl. b; C, 5), Place d'Armes, R., L., & A. 3½-6, B. 1¼, déj. 2½, D. 3½ fr.; Hôtel de l'Etoile (Pl. d; C, 4), Rue de l'Etoile 27, near the Marché aux Grains, R., L., & A. 2¾, B. 1¼, déj. 2½, D. 3½ fr.; Hôtel d'Allemagne, Marché aux Grains, unpretending, R. & A. 2½, B. ¾, déj. 1½, D. 2 fr.; Comte d'Egmont, Rue de la Catalogne 17, near the Marché aux Grains, these two very fair; Tivoli, Rue de Flandre 69, near the Station de l'Etat, a restaurant with rooms, D. 1½ fr. — At the *Government Station:* Hôtel de la Paix, opposite the station, with restaurant; de Londres, Place de la Station 6, to the N. of the station, an English house; de Gand, Place de la Station 11. — Near the W. stations: Hôt.-Restaurant Leopold II., unpretending.

Restaurants. **Mottez*, Avenue Place d'Armes 3 (Pl. C, 5), of high local repute; *Bouard*, Rue Courte de la Croix 3, near the Rue de la Croix (Pl.

GAND, GENT
1 : 23.000
0 100 200 300 400 500 600 700 800
Mètres
Prairies dites de Wondelghem
Hospice des Aliénés
Usine à Gaz
Ancien Cimetière
Station du Rabot
Faubourg de Bruges
Hospice St. Jean
Hospice St. Antoine
Académie & Musée
Anc. Cloitre des Chartreux
Couv. de Doorzeele
Carmes Déchaussés
Jardin Botanique
Bibliothèque
Station d'Evergem
Station d'Ecloo
Station du Pays de Waes
Grand Bassin
Grand Canal
Ecluse
Pont
Place
Rue
Boulevard

1. Athénée D.3.
2. Château des Comtes C.3.
Églises:
3. Ste Anne E.5.
4. des Augustins C.3.
St Bavon (Cathédrale) D.4.
6. Ste Barbe C.5.
7. Ste Elisabeth B.3.
8. St Jacques D.4.
9. St Michel C.4.
10. St Nicolas C.4.
11. St Pierre D.6.
12. St Sauveur D.2.
13. Schreyboom C.6.
14. Abbaye d. St Bavon E.4.
15. Temple protestant D.5.
16. Grande Boucherie C.4.
17. Hospice (anc.) des Aliénés C.4.
18. " des Sourds et Muets C.3.
19. Marché aux Poissons C.4.
20. Palais Episcopal D.4.
21. " de Justice C.5.
22. Poste et Télégraphe C.5.
23. Séminaire Episcopal D.4.
24. Statue d'Arteveldе D.3.
25. Théâtre C.5.
26. " flamand D.5.
27. Statue Bauwens D.4.5.
28
29. Musée arch. C.3.
Casino
Hôpital Militaire
Refuge de Marie
Hospice des Orphelins
Prairies de la Bilogue
Hôpital Civil
Hospice des Vieillards
Faubg de Courtrai
Lieu dit de Molen
Lieu dit Lootingskens
St Pieters-Aygeu
Lieu dit de Loo
Parc de la Citadelle
Ecole Normale
Faubourg de la Colline
Université
Place d'Armes
Station du Chemin de fer
Cloître des Apostolines
Jardin Zoologique
Caserne
Cloître du Nouvel Hôpital
Petit Réguinage
Hospice Rousbergh
Eglise
Rempart d'Ypre
Rempart de St Lievin
Rempart de la Porte de Gand
Rempart de la Porte de Courtrai
Rempart de la Porte de Bruges
Rempart de la Porte de Thielt
Rempart de la Porte de Lille
Rempart de la Porte de Roulers
Rempart de la Porte de Dixmude
Rempart de la Porte de Thourout
Rempart de la Porte de Ste Croix
Rempart de la Porte de Ste Croix
Rempart de la Porte de Ste Croix

C, D, 4), with rooms; *Taverne St. Jean*, Marché aux Oiseaux 2; *Rocher de Cancale* (also rooms), corner of the Marché aux Oiseaux and the Rue Courte du Jour (Pl. D, 5; 'plat du jour', 75 c.); *Taverne de l'Opéra*, opposite the Theatre, at the corner of the Place d'Armes. — **Beer.** *Gambrinus*, Rue de Flandre 75, D, 2 fr.; *Tivoli*, Rue de Flandre 69 (at both Munich and Dortmund beer). — *Uitzet*, a kind of strong beer brewed in Ghent, is famous. — **Wine.** *Central Tienda*, Rue de Flandre 41.

Cafés. The *Café-Restaurant des Arcades*, on the E. side of the Place d'Armes (Pl. C, 5), is perhaps the most frequented.

Cabs, one-horse the first ½ hr. 1 fr., each following ¼ hr. 50 c.; two-horse 1½ fr. and 75 c.; at night (11.30-6 o'cl.) 1 fr. more. Trunk 10 c. — **Tramway**, see Plan. The principal station is the Marché aux Grains (Pl. C, 4).

Theatres (in winter only). *French Theatre* (Pl. 25; C, 5), adjoining the Place d'Armes. Boxes and stalls 5, parquet 2½, pit 1 fr. Operas and dramas. *Flemish Theatre* or *Minard-Schouwburg* (Pl. 26; D, 5), Rue Neuve St. Pierre; sometimes performances in French also. — CONCERTS (open air) in the *Casino* (p. 53); also in the *Place d'Armes* (p. 54).

Post and Telegraph Office (Pl. 22; C, 5), adjoining the Theatre, and opposite the Palais de Justice; branch-offices at the government-station and the Marché aux Légumes.

Booksellers. *J. Vuylsteke*, Rue des Vaches 15; *Engelcke*, Rue des Foulons 20; *Ad. Hoste*, Rue des Champs 47. — **Photographs.** *Edm. Sacré*, Rue de la Calandre; *D'Hoy*, Rue Courte du Jour.

English Church (*St. John's*), Place St. Jacques; services at 10.30 and 6.30; Communion at 8.45 a.m., except on 1st and 3rd Sun. of each month; chaplain, *Rev. Arundell Leakey, M. A.*, 85 Boulevard de la Citadelle. — *Sailors' Institute*, at the Docks; concerts on alternate Tues. & Frid.

American Consul, *Mr. Henry C. Morris*, Chaussée de Courtrai 24. — **British Vice-Consul**, *Mr. Hallett*, Rue Fiévé 30.

Physicians (English-speaking). *Dr. J. Morel-Davis*, Hospice Ghislain; *Dr. Eeman*, Rue Digue de Brabant 95. — **English Chemist**, *Moriarty*, Rue Guillaume Tell 7.

Principal Attractions: Cathedral (p. 40), view from the tower of St. Bavon or from the Belfry (p. 45); Hôtel de Ville, exterior only (p. 46); Marché du Vendredi (p. 46), Oudeburg (p. 51), Marché aux Herbes (p. 50), Marché aux Grains (p. 49), Abbey of St. Bavon (p. 48), larger or smaller Béguinage (pp. 48, 56), the latter being quainter and more easily reached.

Ghent or *Gand*, the capital of E. Flanders, with 157,200 inhab., lies on the *Schelde* and the *Lei (Lys)*, as well as on the insignificant *Lieve* and *Moere*, which flow through the city in numerous arms, crossed by innumerable bridges of various kinds. The city is of considerable extent, being upwards of 6 M. in circumference, and covering an area of 5750 acres, part of which, however, is occupied with gardens and bleaching-grounds. A wide canal, originally constructed in order to protect the town from inundations, and recently enlarged and deepened for sea-going vessels of moderate size, falls into the Schelde at Terneuzen (p. 10), and thus connects the city with the sea. Another canal (*Coupure*, p. 53) connects the Lei with the canal from Bruges to Ostend, which is in its turn connected by the 'New Canal' (Canal de Raccordement) with the Canal from Terneuzen. Corn, rape-oil, flax, and flowers are important articles of commerce, but the products for which Ghent has long been famous are cotton and linen goods, dyed-leather wares, and lace. The large linen-factory 'La Lys' (Pl. A, 3, 4) employs about 3000 operatives. Of late the engine-factories of Ghent have become considerable.

Ghent is mentioned in history as early as the 7th century. At

the beginning of the 13th cent., when the County of Artois was united to France, Ghent became the capital of Flanders and the usual residence of the Counts. At a very early period a spirit of independence developed itself among the inhabitants, more especially the weavers; and they succeeded in obtaining from their sovereigns those concessions which form the foundation of constitutional liberty. At one period the citizens had become so powerful and warlike that they succeeded in repulsing an English army of 24,000 men, under Edward I. (1297), and a few years later they were the principal combatants in the 'Battle of Spurs' (p. 58), to the issue of which their bravery mainly contributed. Their subjection to the Counts of Flanders and the Dukes of Burgundy appears to have been little more than nominal; for whenever these princes attempted to levy a tax that was unpopular with the citizens, the latter sounded their alarm-bell, flew to arms, and expelled the obnoxious officials appointed to exact payment. During the 13-15th centuries revolutions seem almost to have been the order of the day at Ghent. John of Gaunt (d. 1399) was born here.

One of the most remarkable characters of his age was *Jacques Van Artevelde*, the celebrated 'Brewer of Ghent' (born 1290), a clever and ambitious demagogue, who, though of noble family, is said to have caused himself to be enrolled as a member of the Guild of Brewers in order to ingratiate himself with the lower classes. Owing to his wealth, ability, and remarkable eloquence, he acquired immense influence, and in 1337 was appointed 'Captain of Ghent'. He was an ally of Edward III. in the war between England and France (1335-45), in which the democratic party of Ghent supported the former, and the Counts of Flanders the latter; and it is recorded that Edward condescended to flatter him by the title of 'dear gossip'. For seven years Artevelde reigned supreme at Ghent, putting to death all who had the misfortune to displease him, banishing the nobles and those who betrayed symptoms of attachment to their sovereign, and appointing magistrates who were the mere slaves of his will. Artevelde at length proposed that the son of Edward should be elected Count of Flanders, a scheme so distasteful to the Ghenters that an insurrection broke out, and Jacques was slain in his own house on July 17th, 1345, by Gerard Denys, the leader of his opponents. During this period, in consequence of the alliance with Ghent, the manufacture of wool became more extensively known and practised in England. Ghent also realised vast profits from its English trade, a circumstance which induced the citizens to submit so long to the despotic rule of Jacques, to whom they owed their advantageous connection with England.

Philip Van Artevelde, son of Jacques, and godson of Queen Philippa of England, possessed all the ambition but little of the talent of his father. He was appointed dictator by the democratic party in 1381, during the civil war against Count Louis of Flan-

ders, surnamed 'van Maele', and his administration was at first salutary and judicious, but he soon began to act with all the caprice of a despot. In May, 1382, when Ghent was reduced to extremities by famine, and the citizens had resolved to surrender, Philip counselled them to make a final venture, rather than submit to the humiliating conditions offered by the Count. He accordingly marched at the head of 5000 men to Bruges, and signally defeated Louis, who sallied forth to meet them. Elated by this success, Philip now assumed the title of Regent of Flanders, and established himself at Ghent in a style of great magnificence. His career, however, was brief. At the end of 1382 war again broke out, chiefly owing to the impolitic and arrogant conduct of Philip himself, and Charles VI. of France marched against Flanders. Philip was defeated and slain at the disastrous Battle of Roosebeke (Nov. 27th, 1382), where 20,000 Flemings are said to have perished. The city was obliged to submit to the Count, and after his death in 1383 came into the possession of Burgundy.

The turbulent spirit of the Ghenters ultimately proved their ruin. In 1448, when Philippe le Bon of Burgundy imposed a heavy tax on salt and grain, they openly declared war against him; and the best proof of the vastness of their resources is that they succeeded in carrying on the war for a period of five years (1448-53). On 23rd July, 1453, the burghers were defeated at Gavere (p. 56) on the Schelde, and lost no fewer than 16,000 men. Philip now levied enormous contributions on the city; the corporation and principal citizens were compelled to march out at the gate with halters round their necks, and to kiss the dust at the feet of their conqueror; and the most valuable privileges of the city were suspended or cancelled.

In 1477 the nuptials of the Archduke Maximilian were celebrated at Ghent with Mary of Burgundy, heiress of Charles the Bold, who by her marriage brought the wealthy Netherlands into the power of Austria (see p. 18). On the same occasion the first general constitution of the Netherlands *(Het Groot Privilegie)*, granted by Mary, was promulgated here. Here, too, on 24th Feb., 1500, the Emperor Charles V. was born in the *Cour du Prince*, a palace of the Counts of Flanders long since destroyed, but the name of which survives in a street (see p. 53). During his reign Ghent was one of the largest and wealthiest cities in Europe, and consisted of 35,000 houses with a population of 175,000 souls. Charles V. is said to have boasted jestingly to Francis I. of France: '*Mon Gant* (glove), *Paris danserait dedans*'. The turbulent spirit of the citizens having again manifested itself in various ebullitions, the emperor caused a *Citadel (Het Spanjaards Kasteel)* to be erected near the Antwerp Gate in 1540, for the purpose of keeping them in check. Ghent eagerly espoused the cause of independence in the Netherlands, but was compelled to open its gates to Duke Alexander Farnese in 1584, a

blow from which its prosperity suffered for many long years. Thousands of the citizens emigrated under Alva's rule in 1567, and one-half of the houses stood empty. In 1678, 1708, and 1745 Ghent was captured by the French.

From the station of the Government line (Station de l'Etat; p. 36) the broad *Rue de Flandre* (Pl. D, 5) leads towards the cathedral of St. Bavon, the principal church, which, however, does not come in sight until half the route to it has been traversed. Beside the monument of *L. Bauwens* (d. 1822), the industrialist, by P. Devigne-Quyo, opens the Place Laurent, a square built over a covered arm of the Schelde and named after the historian and jurist Fr. Laurent (d. 1887). On the W. side of the arm of the Schelde, which in the middle ages here marked the boundary between the German Empire and France, rises the Château de Gérard le Diable or *Geerard-Duivelsteen* (13th cent.), the stronghold of an aristocratic family, restored in 1893 and now used for the provincial archives. To inspect the interesting crypt, apply to the Concierge, Place de l'Evêché (p. 45).

The ***Cathedral of St. Bavon**, or *Sint Baafs* (Pl. D, 4), externally a plain and unattractive Gothic structure, is in the interior one of the most richly-decorated churches in Belgium. The crypt was consecrated in 941, the W. portions about 1228; the choir was commenced in 1274, and completed in 1300; the late-Gothic chapels date from the 15th cent.; and the nave and transept were completed in 1533-54. During the same century the church suffered severely from Puritanical outrages. The thorough restoration of the entire building is now approaching completion.

The Interior is of noble proportions, and rests on massive square pillars with projecting half-columns. The removal of the whitewash now permits the artistic effect of the different coloured stones to be seen. (The Cathedral is open for the inspection of its art-treasures from 10 to 12 and from 2 till dusk; in the afternoon admission is obtained by knocking loudly on the W. door; fee to the sacristan who opens the chapels, 1 fr. each person.)

In the Vestibule, to the left (N.), is the font at which Charles V. was baptized in 1500.

In the Nave, to the right, is the ***Pulpit*, by *Delvaux* (1745), half in oak, half in marble, representing the Tree of Life, with an allegory of Time and Truth; it is the best example of Belgian sculpture in the 18th century.

S. Aisle. 1st Chapel: Tomb of Bishop Lambrechts (d. 1889). — 2nd: *G. de Crayer*, Beheading of John the Baptist (1657). — 3rd: *De Cauwer*, Baptism of Christ. — 4th: Modern stained glass by *J. Béthune*.

North Aisle. 1st Chapel: *Rombouts*, Descent from the Cross; *A. Janssens*, Pietà. — The 3rd Chapel of St. Macarius is embellished with modern ornamentation in the Gothic style. — 4th:

C
D
E
3
5
6
Académie (Musée)
Augustins
Musée d'Arch.
Jardin Botanique
Athenée
Bibliothèque
Châtellenie des Comtes
Halle aux Draps
Place de St Jacques
St Jacques
Hôtel de Ville
St Nicolas
Beffroi
Place St Michel
St Michel
St Bavon
Pal. Episcopal
Université
Pld. Calandre
Palais de Justice
Théâtre
Poste
Pld. Armes
Bains
Haut Escaut
Rempart d. Chandeliers
Rue de la Barbe d'Or
Sociétés Mélomanes
Rue des Baguettes
Soc. des Chœurs
Institut des Sciences
Pont Pierre
Pont Neuf
Pont Rouge
Pont Vert
Pont Noir
Pont Bleu
Pont Jaune
Pont Blanc
Pont Violet
Pont Orange
Pont Gris
Pont Brun
Pont Rose
Pont Marron

De Crayer, Assumption. A marble slab opposite records the names of the priests who refused to recognise Bishop Lebrun, appointed by Napoleon in 1813.

Transept. To the right and left of the entrance to the choir are statues of the Apostles by *C. van Poucke*, 1782. — Ten steps lead up to the choir.

Choir. The choir was enclosed in the early 18th cent. by lofty balustrades of black and coloured marble, against which the choir stalls, of carved mahogany, are placed. Above the stalls are scenes in grisaille from the Old and New Testament, by *Van Reysschoot* (1774). The high-altar is adorned with a *Statue of St. Bavon* in his ducal robes, hovering among the clouds, by *Verbruggen* (17th cent.). The four massive copper *Candlesticks* bearing the English arms are believed once to have decorated St. Paul's in London, and to have been sold during the Protectorate of Cromwell. On each side of the choir, adjoining the altar, are two monuments to bishops with large sculptured groups of the 17th and 18th cent., the best of them being that of *Bishop A. Triest* by *Duquesnoy* (1654), the first to the left.

Retro-Choir, beginning by the S. transept. 1st Chapel: **Pourbus*, Christ among the doctors; most of the heads are portraits: left, near the frame, Alva, Charles V., Philip II., and the master himself; on the inner wings the Baptism and Presentation in the Temple, on the outer the Saviour and the donor (Viglius), 1571. — 3rd. Opposite the altar, *Gerard van der Meire* (p. xli), Christ between the malefactors, with Moses striking water from the rock and the Raising of the brazen serpent on the wings, the whole of mediocre merit. — By the choir-screen, monument of *Bishop De Smet* (d. 1741). — 5th: *M. van Coxie*, Dives and Lazarus. — We now ascend the steps.

6th: ***Jan* and *Hubert van Eyck*, Adoration of the Immaculate Lamb, the most imposing work of the Flemish School (comp. p. xxxix). It was begun by Hubert van Eyck for Jodocus Vyts, an important patrician of Ghent, and his wife Isabella Burluut, about the year 1420, and finished by John in 1432. The share which each of the brothers took in this work cannot be precisely ascertained. The central piece, and the figures of God the Father, Mary, John, Adam, and Eve, are usually attributed to Hubert, and the rest of the work to his brother. This work originally consisted of twelve sections, but is in part only in its original place, the missing wings (see p. 89) being here replaced by copies with variations by *M. van Coxie.*

'In the centre of the altar-piece, and on a panel which overtops all the others, the noble and dignified figure of Christ sits enthroned in the prime of manhood with a short black beard, a broad forehead, and black eyes. On his head is the white tiara, ornamented with a profusion of diamonds, pearls, and amethysts. Two dark lappets fall on either side of the grave and youthful face. The throne of black damask is embroidered with gold; the tiara relieved on a golden ground covered with

inscriptions in semicircular lines. Christ holds in his left hand a sceptre of splendid workmanship, and with two fingers of his right he gives his blessing to the world. The gorgeous red mantle which completely enshrouds his form is fastened at the breast by a large jewelled brooch. The mantle itself is bordered with a double row of pearls and amethysts. The feet rest on a golden pedestal, carpeted with black, and on the dark ground, which is cut into perspective squares by lines of gold, lies a richly-jewelled open-worked crown, emblematic of martyrdom. This figure of the Redeemer is grandly imposing; the mantle, though laden with precious stones, in obedience to a somewhat literal interpretation of Scripture, falls from the shoulders and over the knee to the feet in ample and simple folds. The colour of the flesh is powerful, brown, and glowing, and full of vigour, that of the vestments strong and rich. The hands are well drawn, perhaps a little contracted in the muscles, but still of startling realism. — On the right of Christ the Virgin sits in her traditional robe of blue; her long fair hair, bound to the forehead by a diadem, flowing in waves down her shoulders. With most graceful hands she holds a book, and pensively looks with a placid and untroubled eye into space. On the left of the Eternal, St. John the Baptist rests, long-haired and bearded, austere in expression, splendid in form, and covered with a broad, flowing, green drapery. On the spectator's right of St. John the Baptist, St. Cecilia, in a black brocade, plays on an oaken organ supported by three or four angels with viols or harps. On the left of the Virgin a similar but less beautiful group of singing choristers standing in front of an oaken desk, the foremost of them dressed in rich and heavy red brocade. (Van Mander declares that the angels who sing are so artfully done that we mark the difference of keys in which their voices are pitched.) — On the spectator's right of St. Cecilia once stood the naked figure of Eve, now removed to the Brussels museum — a figure upon which the painter seems to have concentrated all his knowledge of perspective as applied to the human form and its anatomical development. Counterpart to Eve, and once on the left side of the picture, Adam is equally remarkable for correctness of proportion and natural realism. Here again the master's science in optical perspective is conspicuous, and the height of the figure above the eye is fitly considered. (Above the figures of Adam and Eve are miniature groups of the sacrifices of Cain and Abel and the death of Abel.).'

'Christ, by his position, presides over the sacrifice of the Lamb as represented in the lower panels of the shrine. The scene of the sacrifice is laid in a landscape formed of green hills receding in varied and pleasing lines from the foreground to the extreme distance. A Flemish city, meant, no doubt, to represent Jerusalem, is visible chiefly in the background to the right; but churches and monasteries, built in the style of the early edifices of the Netherlands and Rhine country, boldly raise their domes and towers above every part of the horizon, and are sharply defined on a sky of pale grey gradually merging into a deeper hue. The trees, which occupy the middle ground, are not of high growth, nor are they very different in colour from the undulating meadows in which they stand. They are interspersed here and there with cypresses, and on the left is a small date-palm. The centre of the picture is all meadow and green slope, from a foreground strewed with daisies and dandelions to the distant blue hills.'

'In the very centre of the picture a square altar is hung with red damask and covered with white cloth. Here stands a lamb, from whose breast a stream of blood issues into a crystal glass. Angels kneel round the altar with parti-coloured wings and variegated dresses, many of them praying with joined hands, others holding aloft the emblems of the passion, two in front waving censers. From a slight depression of the ground to the right, a little behind the altar, a numerous band of female saints is issuing, all in rich and varied costumes, fair hair floating over their shoulders, and palms in their hands; foremost may be noticed St. Barbara with the tower and St. Agnes. From a similar opening on the left, popes, cardinals, bishops, monks, and minor clergy advance, some

holding croziers and crosses, other palms. This, as it were, forms one phase of the adoration. In the centre near the base of the picture a small octagonal fountain of stone, with an iron jet and tiny spouts, projects a stream into a rill, whose pebbly bottom is seen through the pellucid water. The fountain and the altar, with vanishing points on different horizons, prove the Van Eycks to have been unacquainted with the science of linear perspective. Two distinct groups are in adoration on each side of the fountain. That on the right comprises the twelve apostles, in light greyish violet cloaks kneeling bare-footed on the sward, with long hair and beards, expressing in their noble faces the intensity of their faith. On their right stands a gorgeous array of three popes, two cardinal monks, seven bishops, and a miscellaneous crowd of church and laymen. The group on the left of the fountain is composed of kings and princes in various costumes, the foremost of them kneeling, the rest standing, none finer than that of a dark bearded man in a red cloth cap stepping forward in full front towards the spectator, dressed in a dark blue mantle, and holding a sprig of myrtle. The whole of the standing figures command prolonged attention from the variety of the attitudes and expressions, the stern resolution of some, the eager glances of others, the pious resignation and contemplative serenity of the remainder. The faithful who have thus reached the scene of the sacrifice are surrounded by a perfect wilderness of flowering shrubs, lilies, and other beautiful plants, and remain in quiet contemplation of the Lamb.'

'Numerous worshippers besides are represented on the wings of the triptych, moving towards the place of worship. On the left is a band of crusaders, the foremost of whom, on a dapple grey charger, is clad in armour with an undercoat of green slashed stuff, a crown of laurel on his brow, and a lance in his hand. On his left two knights are riding, also in complete armour, one on a white, the other on a brown charger, carrying lances with streamers. Next to the third figure, a nobleman in a fur cap bestrides an ass, whose ears appear above the press; on his left a crowned monarch on a black horse; behind them a crowd of kings and princes. In rear of them, and in the last panel to the left, Hubert Van Eyck with long brown hair, in a dark cap, the fur peak of which is turned up, ambles forward on a spirited white pony. He is dressed in blue velvet lined with grey fur; his saddle has long green housings. In the same line with him two riders are mounted on sorrel nags, and next them again a man in a black turban and dark brown dress trimmed with fur, whom historians agree in calling John Van Eyck. The face is turned towards Hubert, and therefore away from the direction taken by the cavalcade; further in rear are several horsemen. The two groups proceed along a sandy path, which yields under the horses' hoofs, and seems to have been formed by the detritus of a block of stony ground rising perpendicularly behind, on each side of which the view extends to a rich landscape, with towns and churches in the distance on one hand, and a beautiful vista of blue and snow mountains on the other. White fleecy clouds float in the sky. There is not to be found in the whole Flemish school a picture in which human figures are grouped, designed, or painted with so much perfection as in this of the mystic Lamb. Nor is it possible to find a more complete or better distributed composition, more natural attitudes, or more dignified expression. Nowhere in the pictures of the early part of the 15th century can such airy landscape be met. Nor is the talent of the master confined to the appropriate representation of the human form, his skill extends alike to the brute creation. The horses, whose caparisons are of the most precious kind, are admirably drawn and in excellent movement. One charger stretches his neck to lessen the pressure of the bit; another champs the curb with Flemish phlegma; a third throws his head down between his fore legs; the pony ridden by Hubert Van Eyck betrays a natural fire, and frets under the restraint put upon it.'

'On the right side of the altarpiece we see a noble band of ascetics with tangled hair and beards and deep complexions, dressed in frock and cowl, with staves and rosaries, moving round the base of a rocky

bank, the summit of which is wooded and interspersed with palms and orange trees. Two female saints, one of them the Magdalen, bring up the rear of the hermit band, which moves out of a grove of orange trees with glossy leaves and yellow fruit. In the next panel to the right, and in a similar landscape, St. Christopher, pole in hand, in a long red cloak of inelegant folds, overtops the rest of his companions — pilgrims with grim and solemn faces. Here a palm and a cypress are painted with surprising fidelity.'

'The altarpiece, when closed, has not the all-absorbing interest of its principal scenes when open. It is subdivided first into two parts, in the upper portion of which is the Annunciation, in the lower the portraits of Jodocus Vydts and his wife, and imitated statues of St. John the Baptist and St. John the Evangelist. In the semicircular projection of the upper central panel are the Sibyls, whilst half figures of Zachariah and Micah are placed in the semicircles above the annunciate angel and Virgin. With the exception of Jodocus and his wife and the Annunciation, the whole of this outer part of the panels may have been executed under supervision by the pupils of the Van Eycks.' — *Crowe & Cavalcaselle. The Early Flemish Painters. 2nd Ed. 1872.*

This work has undergone various vicissitudes. Philip II. endeavoured to obtain possession of it, but at length was obliged to be satisfied with a copy executed for him by Coxie. In 1566 it was with difficulty rescued from Puritanical outrage, and in 1641 saved from danger of burning. An expression of disapproval by the Emp. Joseph II., in 1784, regarding the nude figures of Adam and Eve induced the churchwardens to keep the picture under lock and key. In 1794 it was taken to Paris, and when it was restored in 1815 the central pictures only were replaced in their original positions, while the wings were ignorantly, or from avaricious motives, sold to a dealer, from whom they were purchased by the museum of Berlin for 410,000 fr. The two wings with Adam and Eve were kept concealed at Ghent, as being unsuitable for a church, down to 1861, when they were removed to the museum at Brussels.

7th Chapel: *Honthorst*, Pietà; at the side, *De Crayer*, Christ on the Cross. — 8th: Monuments of bishops of the 18th cent., by *Helderenberg* and *Verschaffelt*. — 9th. The altar-piece, representing the Betrothal of St. Catharine with the Infant Christ, and the Virgin with the holy women, is by *N. de Liemaeckere*, surnamed *Roose*. — 10th: **Rubens*, St. Bavon renounces his military career in order to assume the cowl. The figure of the saint is said to represent the master himself in the upper part of the picture, where he is received on the steps of the church by a priest, after having distributed all his property among the poor. To the left are two women, said to be portraits of the two wives of Rubens, both in the costume of that period; one of them appears to be disengaging a chain from her neck, as if she would follow the example of the saint. At the altar: *O. Vaenius*, Raising of Lazarus, adjoining which is the monument of *Bishop Damant* (d. 1609). — We now descend the steps. To the left is the monument of a bishop of the 18th century.

The Sacristy contains the *Treasury*, with the silver reliquary of St. Macarius (Châsse de St. Macaire), a Renaissance work of 1616.

Of the CRYPT beneath the choir the W. parts only, resting on low pillars, belong to the original structure, which was consecrated in 941. The E. part, with its numerous chapels, is Gothic. Hubert van Eyck and his sister Margaret are buried here.

The TOWER (446 steps) affords a finer *View than the Belfry (fee 2 fr. for 1-4 persons; apply to the verger in the sacristy).

The modern *Episcopal Palace* is on the E. side of the church. jacent is the building containing the rich *Archives* of E. Flanders.

The **Belfry** (*Beffroi;* Pl. C, 4), a lofty square tower which has attained two-thirds only of the projected height, rises near the cathedral, almost in the centre of the city, of which it commands a fine panorama. The construction was begun in 1183; in 1339 the works were suspended. In 1839-53 it was provided with an iron spire. Etymologists differ as to the origin of the word belfry, but the most probable derivation is from the German *Bergfried* (watch-tower; low Lat. *belfredus*), so that the resemblance between the first syllable and the English word 'bell' is purely fortuitous. One of the first privileges usually obtained by the burghers from their feudal lords was permission to erect one of these watch or bell-towers, from which peals were rung on all important occasions to summon the people to council or to arms. — The concierge, who accompanies visitors to the top of the tower (1 fr. each pers.), lives in the Cloth Hall (see below). In the interior of the tower are two square rooms, one above the other, with Gothic windows. The third gallery, at a height of 270 ft., is reached by 386 steps; the total height to the point of the spire is 375 ft. The staircase is dark and rather steep. The spire is surmounted by a vane, consisting of a gilded dragon, 10 ft. in length, made at Ghent in 1380.

The VIEW embraces a great portion of Flanders, as well as an admirable survey of the city. When the Duke of Alva proposed to Charles V. that he should destroy the city which had occasioned him so much annoyance, the monarch is said to have taken him to the top of the belfry, and there to have replied: '*Combien faudrait-il de peaux d'Espagne pour faire un Gant de cette grandeur?*' — thus rejecting the cruel suggestion of his minister.

The tower contains 44 bells. A hole in one of them was made by a cannon-ball fired at the belfry by the Austrians from the old citadel in 1789, in order to prevent the citizens from ringing the alarm. The ball did not miss its aim, but failed to effect its purpose, for the tone of the bell continued unimpaired. One of the oldest and heaviest bells, which was recast in 1659, bears the inscription: '*Myn naem is Roelant; als ick kleppe dan is't brand; als ick luyde, is't victorie in Vlaenderland*' (My name is Roland; when I am rung hastily, then there is a fire; when I resound in peals, there is a victory in Flanders).

The portal added to the Belfry in the 18th cent. on the side next the Marché au Beurre (see below) is called '*Mammelokker*', a Flemish word applied to the colossal relief over the entrance, representing a woman giving sustenance from her own breast to an old man in chains at her feet ('*Charité Romaine*').

An interesting Gothic building in the Rue St. Jean, adjoining the Belfry, erected in 1385 (now restored), was formerly the *Cloth Hall*. The interior, with the collections of the Brotherhood of St.

Michael (Confrérie des Escrimeurs dite de St. Michel), founded in the 17th cent., is shown by the concierge.

In the Marché au Beurre (Botermarkt; Pl. C, 4) is situated the ***Hôtel de Ville** (Pl. C, 4), which consists of two entirely different parts. The picturesque N. façade towards the Rue Haut-Port, constructed in 1518-33, in the florid-Gothic (Flamboyant) style, from designs by *Dominicus de Waghemakere* and *Rombout Keldermans* (p. 135), was restored in 1870, together with the interior, under the superintendence of *Viollet-le-Duc* and *Pauli*; it is perhaps the most beautiful piece of Gothic architecture in Belgium. The clumsy E. façade, towards the market-place, with its three tiers of columns, was constructed in 1595-1622, in the Renaissance style.

The Interior contains a series of fine Gothic rooms and an interesting Gothic staircase (concierge generally on the groundfloor; fee ½-1 fr.). On the first floor of the wing dating from the end of the 15th cent., is the *Council Hall* or *Salle des Etats*, with timber-roof, lofty Gothic windows, and two artistic chimney-pieces. The 'Pacification of Ghent', a treaty drawn up by a congress of the Confederates who assembled here in 1576 with a view to expel the Spaniards from the Netherlands, was signed either in this hall, where a commemorative tablet was erected in 1876, or in the *Salle de l'Arsenal* (built in 1482-84) beyond the chapel. — The lofty *Chapel* now serves as the *Salle des Mariages*, or office for civil marriages. Above the door, a large painting by *E. Wauters:* Mary of Burgundy intervening in favour of two ministers condemned by the people. The *Archives* are very important, containing documents reaching back to the 13th century. The artistically executed coats-of-arms of magistrates on the bindings of the account books of the town (from the end of the 15th cent. downwards), here displayed, are of considerable heraldic importance.

In the Marché aux Poulets ('poultry market'), behind the Hôtel de Ville, is the office of the *Charitable Society*, containing an interesting room with wood-carvings and paintings of the 17th cent. (Charles V., Albert and Isabella, etc.). At the chimney-piece, which is of carved wood, are two statuettes of orphans in the costume of the period (1680). Small fee to the keeper (ring).

Opposite the N. façade of the Hôtel de Ville is the Rue des Grainiers, or Zaadsteeg, ending in the Rue Basse, which we cross obliquely to the Rue du Serpent, leading to the Rue des Peignes (Kammer-Straat), in which, to the right, appears the dome of the *Flemish Academy*. The last-named street brings us to the —

Marché du Vendredi (*Vrydagmarkt;* Pl. C, D, 3, 4), an extensive square, now planted with trees. The most important events in the history of Ghent have taken place here. Homage was here done to the Counts of Flanders on their accession, in a style of magnificence unknown at the present day, after they had sworn, '*alle de bestaende wetten, vorregten, vryheden en gewoonten van't graafschap en van de stad Gent te onderhouden en te doen onderhouden*' (to maintain and cause to be maintained all the existing laws, privileges, freedoms, and customs of the county and city of Ghent; comp. p. 51). Hither the members of the mediæval guilds, '*ces têtes dures de Flandre*', as Charles V. termed his countrymen, flocked at the sound of the bell to avenge some real or imaginary infringement of their rights, and here the standard of revolt was invariably

erected. Here Jacques van Artevelde (p. 38) burned the papal interdict against Flanders in 1345; and in this square, on May 2nd, 1345, Gerard Denys at the head of his party, which consisted chiefly of weavers, attacked his opponents the fullers with such fury that even the elevation of the host failed to separate the combatants, of whom upwards of 1500 were slain. This fatal day was subsequently entered in the civic calendar as '*Kwade Maandag*' (Wicked Monday). Under the rule of the Duke of Alva his auto-da-fé's were enacted in the Marché du Vendredi.

On a pedestal, 18 ft. high, in the centre of the square, rises a bronze *Statue of Jacques van Artevelde* (Pl. 24; D, 3), over life-size, executed by Devigne-Quyo (1863). The powerful demagogue is represented fully accoutred, in the act of delivering the celebrated speech in which he succeeded in persuading the citizens of Ghent to enter into an alliance with England against the will of the Count of Artois. The reliefs on the pedestal have reference to the three most important treaties concluded by Artevelde in behalf of Flanders. The ancient buildings which formerly lent an interest to this square are now represented by a single house at the corner of the Rue des Peignes, on the S. side, known as the *Toreken*, formerly the guildhouse of the tanners, dating from the 14th or 15th century. — A view of the principal towers of the city is obtained from the N. side of the market.

At the N.W. corner of the Marché du Vendredi is placed a huge cannon, called the '*Dulle Griete*' (Mad Meg; 14th cent.), 19 ft. long and 11 ft. in circumference (resembling 'Mons Meg', a similar cannon in Edinburgh Castle). Above the touch-hole is the Burgundian Cross of St. Andrew, with the arms of Philippe le Bon (1419-1467). — The narrow Pont du Laitage (Zuivelbrug) leads hence to the street called Oudburg, in which are two private houses of the 17th cent. (one named the 'Vliegenden Hert'). Farther on are the Museums (pp. 51, 52).

At the back of the E. side of the Marché du Vendredi rises the **Church of St. Jacques** (Pl. 8; D, 4), originally founded about the year 1100. The present edifice dates from the end of the 15th or beginning of the 16th cent., but the W. towers, and the lower part of the central tower are Romanesque. The façade has recently been restored in the original style.

The INTERIOR contains several pictures by *Jan van Cleef*. In the left aisle are two paintings by *G. de Crayer:* Members of the Order of the Trinity ransoming Christian captives, and the Virgin. In the right aisle is the Departure of the youthful Tobias, by *Jan Maes-Canini*. The two pictures of Apostles in the choir are by *Van Huffel*. Near the pulpit is a statue of the Apostle James by *Van Poucke*. The handsome marble tabernacle dates from the 16th century. Here also is the tomb of Jean Palfyn (p. 57), by *Van Poucke*.

The **Botanic Garden** (*Plantentuin*; Pl. D, 3), in the immediate vicinity, is the finest in Belgium. (Entrance on the Steendam or at No. 21 Rue St. Georges, a street traversed by the tramway running to

the Antwerp Gate.) It was founded in 1797, and is commonly known as the *Baudeloohof*. The hot-houses (Victoria Regia, etc.) are extensive. — The suppressed Baudeloo Convent contains the *Athenaeum (Grammar School)*, the *Town and University Library* (upwards of 200,000 vols.; 2500 MSS., some of them very rare), and a collection of about 7000 drawings, 14,000 engravings, plans, and water-colour sketches of buildings and views in Ghent, from the 16th cent. till the present time, coins, and about 25,000 pamphlets of the 16-17th centuries. The reading-room is open to the public daily (except Sun. and holidays) 9-8 (during the vacations, 9-12.30).

Farther to the E. lies the ruined **Abbey of St. Bavon** (Pl. 14; E, 4; concierge at the Estaminet opposite the S.E. corner, in the Rue de l'Abbaie, or Abdij-Straat; ½fr.). It may be reached by taking the tramway from the church of St. Jacques to the Rue d'Anvers (Dampoort-Straat), and thence to the S. by the Rue du Château (Kasteel-Straat) and Rue St. Macaire. The abbey, founded in 630, was one of those bestowed upon Eginhard, the biographer of Charlemagne, and after its destruction by the Northmen, was restored with great splendour (10th cent.). Charles V. caused the buildings to be razed in 1540, in order to build a citadel (p. 39), which served as a prison for Counts Egmont and Hoorn in 1567, was surrendered by the Spaniards to William of Orange in 1576 after a brave resistance, and was then destroyed, though its last remnants lingered until 1831. A fragment of a 15th cent. cloister is still extant, with the *Baptistery* of St. Macarius, consecrated in 1179, on the E. side. Opposite, a magnificent Transition gateway (beside which are two window-arches of the same period) admits us to the *Crypt of Our Lady*. In the pavement are 21 ancient tombs (8th cent. ?), hewn in sandstone and covered with reddish mortar, not unlike mummy-coffins in shape. To the left is the *Cellar*, supported by three thick round columns. Under the old refectory, on the N. side of the cloister, are several other vaulted rooms, containing numerous old gravestones and other sculptures, a mosaic-pavement of the 13th cent., etc. A few steps ascend to the old refectory, which is known as the *Chapel of St. Macarius*, because it was used for religious worship until the erection of the church of that name (Pl. E, 4). It now contains various sculptured fragments found in the abbey and in other parts of the town. In the E. windows are some interesting frescoes of the 12th century.

Continuing to follow the Rue d'Anvers (see above) and (beyond the W. railways) the Chaussée d'Anvers, or Antwerpsche Steenweg (tramway to the W. Stations, comp. the Plan), then, after 3 min., turning to the right by the narrow Oostacker Straat, we reach the (4 min.) —

***Grand Béguinage** *de Ste. Elisabeth (Begynhof van Sint Elisabeth;* Pl. E, 3, 4), a large nunnery, the foundation of which dates from the 13th cent. (1234).

The name is derived by some authorities from *St. Begga*, the mother of Pepin of Heristal, and by some from *Le Bègue*, a priest of Liège (end of the 12th cent.); while others connect it with *to beg*. The objects promoted by the *Béguinages* are a religious life, works of charity (tending the sick), and the honourable self-maintenance of women of all ranks. These institutions have passed almost scathless through the storms of centuries. Joseph II. spared them, when he dissolved the other religious houses, and they also remained unmolested during the French Revolution, their aim having steadfastly been the 'support of the needy and the care of the sick.' There are at present about twenty Béguinages in Belgium, with about 1800 members, nearly 1000 of whom are in Ghent. With the exception of those at Amsterdam and Breda, these nunneries are now confined to Belgium, though at one time they were common throughout the districts of the lower Rhine.

The members of the Béguinages are unmarried women or widows of unblemished character, and pay a yearly board of at least 110 fr., besides an entrance-fee of about 500 fr. for the dwelling and the maintenance of the church. Two years of novitiate must be undergone before they can be elected as sisters. They are subject to certain conventual regulations, and are bound to obey their superior, the *Groot Juffrouw* or *Grande Dame* (whom the bishop appoints), but are unfettered by any irrevocable vow. It is, however, a boast of the order that very few of their number avail themselves of their liberty to return to the world. They devote themselves to sewing and similar employments, sick-nursing, and the free education of poor children. The younger Sisters live together in convents under control of a *Dame Supérieure*, where they spend such time as they are not in church, in working in common (lace-making, etc.). After having been members for six years, however, they have the option of retiring to one of the separate dwellings, which contain rooms for two to four occupants. The doors of these houses are inscribed with numbers and the names of tutelary saints. In many cases the Béguines have the society of other women who are not members of the order, whose board forms a small addition to their funds.

The Sisters must attend divine worship twice or thrice a day, the first service being at 5 a.m.; and the last at Vespers, the hour of which varies according as it becomes too dark for the fine work of the nuns. The latter service, known as 'lof' or 'salut des Béguines' presents a very picturesque and impressive scene, when the blue robes and white linen head-gear of the Sisters are dimly illuminated by the evening light and a few lamps. Novices have a different dress, while those who have been recently admitted to the order wear a wreath round their heads. The black Flemish robes (*failles*) are worn out-of-doors only.

The *Grand Béguinage*, the removal of which from its former position near the Porte de Bruges was necessitated by the construction of some new streets, was transferred in 1874 to its present site, secured for it on the N.E. of the town through the influence of the Duc d'Arenberg. The Béguinage forms a little town of itself, enclosed by walls and moats, with streets, squares, gates, 18 convents, and a church, the last forming the central point of the whole. The houses, though nearly all two-storied Gothic brick buildings, present great variety of appearance and form a very picturesque *ensemble*. The Béguinage was planned by the architect *Verhaegen*. This Béguinage contains about 700 members, beautiful specimens of whose lace (*Kanten*) may be bought from the *Groot Juffrouw*, opposite the entrance of the church.

In the Marché aux Grains (*Koornmarkt*; Pl. C, 4) rises the **Church of St. Nicholas** (Pl. 10), the oldest in Ghent. It was founded

early in the 10th cent., but the greater part of the present building, which in the main is in the early-Gothic style, probably dates from the beginning of the 13th century. The main tower contains a fine hall in the Transition style. The ten turrets on the lower part of this tower have given rise to the 'bon mot': '*L'église a onze tours et dix sans* (same pronunciation as *cents*) *cloches*'.

The INTERIOR has been modernised. Most of its venerable treasures of art disappeared in the 16th cent. during the religious wars and the wild excesses of the iconoclasts, but have been partly replaced by modern works. High-altar-piece by *N. de Liemaeckere (Roose)*, Call of St. Nicholas to the episcopal office. 2nd Chapel, to the right: *Maes-Canini*, Madonna and Child with St. John. 3rd Chapel, on the left: *Steyaert*, Preaching of St. Antony. An inscription under a small picture on an opposite pillar in the nave records that *Oliver Minjau* and his wife are buried here, '*ende hadden tezamen een en dertich kinderen*' (i.e., they had together one-and-thirty children). When Emp. Charles V. entered Ghent, the father with twenty-one sons who had joined the procession attracted his attention (1526). Shortly afterwards, however, the whole family was carried off by the plague. — The other pictures include specimens by *J. van Cleef* and *Van den Heuvel*. The stained glass in the windows of the choir is by *Capronnier* and *Laroche*, 1851.

On the *Graslei*, or *Quai aux Herbes* (Pl. C, 4), behind the W. side of the Corn Market, there are several interesting old buildings. The handsome **Skipper House* (No. 15), the finest Gothic guild-house in Belgium, was erected in 1531 by the Guild of the Skippers. The dilapidated *Staple House* is in the Romanesque style.

St. Michael's Church (Pl. 9; C, 4), a handsome Gothic edifice, was begun in its present shape in 1445 (nave completed 1480, tower unfinished). The pictures which it contains are, with a few exceptions, productions of the first half of the 19th century. The modern stained-glass windows are by *Capronnier*.

The *INTERIOR, where the red brick vaulting forms an effective contrast with the white walls and pillars, has recently undergone a complete restoration. — N. AISLE. 1st Chapel: *Van Balen*, Assumption. 3rd Chapel: *Vaenius*, Raising of Lazarus. — The **Pulpit* by *J. Franck* (1846) rests on the trunk of a fig-tree in marble; Christ healing a blind man forms the principal group below; the staircase railings are of mahogany.

S. TRANSEPT. *François*, Ascension; *Lens*, Annunciation.

N. TRANSEPT: **Van Dyck's* celebrated Crucifixion, painted in 1644 for the Fraternity of the Holy Cross in Ghent in six weeks, for 800 fl. A man extends the sponge to the Saviour with a reed; John and the Maries below, weeping angels above. *Paelinck*, Finding of the Cross by the Empress Helena.

CHOIR. To the right, 2nd Chapel: *Van der Plaetsen*, The Pope exhorting Louis XI. to submit to the will of God, painted in 1838; *Spagnoletto*, St. Francis. 3rd: **De Crayer*, Assumption of St. Catharine, one of the master's best works. 4th: *Ph. de Champaigne*, Pope Gregory teaching choristers to sing; *Van Bockhorst*, Allegory, Moses and Aaron typical of the Old Testament; St. John and the Pope typical of the New. 8th (behind the high altar): Scenes from the Old Testament, modern frescoes by *Steyaert*. 9th: *Maes-Canini*, Holy Family; *Seghers*, Scourging of Christ. 10th: *Th. van Thulden*, Martyrdom of St. Adrian. 11th: *De Crayer*, Descent of the Holy Ghost.

Adjoining the Marché aux Grains, on the N., lies the MARCHÉ AUX HERBES (*Groenselmarkt*), on the left of which rises the extensive **Grande Boucherie** (*Groot Vleeschhuis*, Pl. 16; C, 4), erected

in 1408-17, but of no architectural merit. The old chapel of the building contains traces of mural paintings of the 15th century. The iron rings and collars on the exterior wall to the right are mementoes of the public executions and tortures which formerly took place here. The same association is commemorated in the name of a small adjacent café, *Café de la Potence* or *t'Galgenhuis*.

The members of the Ghent Guild of Butchers were known as 'Prinse Kinderen' (Prince's children), being the descendants of Charles V. and the pretty daughter of a butcher, who secured for her son and his descendants the sole right of slaughtering and selling meat in the city. The privilege was maintained down to 1794.

Crossing the bridge to the left, we reach the Place Ste. Pharaildis, which is surrounded with quaint mediæval buildings. The *Gateway* in the corner to the left, erected in imitation of one on the same site by Arthus Quellin, which was burned down in 1872, and adorned with sculptures by De Kesel (Neptune, the Schelde, and the Lei), leads to the *Marché aux Poissons* (Pl. 19; C, 4). — On the N. side of the *Place*, at the corner of the Rue de la Monnaie, or Geldmunt, rises the —

Oudeburg (*Gravenkasteel, s'Gravensteen, Château des Comtes;* Pl. 2; C, 3; closed), a stronghold founded in 868, rebuilt in the 12th cent. by Count Philip of Alsace on his return from the Holy Land 'ad reprimendam superbiam Gandensium' and since then the residence of the Counts of Flanders. Here Edward III. with his Queen Philippa were sumptuously entertained by Jacques van Artevelde in 1339, and here their son John of Gaunt (*i.e.* Gand or Ghent) was born in 1340. The palace was afterwards the seat of the council of Flanders, appointed by Philippe le Bon of Burgundy about the middle of the 15th century. The gateway with the two octagonal towers was built in 1180. In 1780 the castle was sold and converted into a factory, but it has now been laid open and restored in its former appearance. Among the parts preserved are the remains of the old keep or donjon (9th cent.?), adjoining which is an elegant Romanesque arcade of the 12th century. Behind the donjon are the walls of the old chapel (?), with two Romanesque pillars. A subterranean passage, 2½ M. in length, leading to a point outside the city, is said to have existed and to have been employed for admitting soldiers to the castle in case of an emergency.

The old Carmelite church, in the Rue Longue des Pierres (Lange Steen-Straat), is now occupied by the municipal **Musée d'Archéologie** (Pl. 29; C, 3), with interesting collections of industrial art. Adm. free on Sun. and holidays, 10-1 and 2-4, and on Thurs. 2-5 (Sept. 16th to April 30th, 2-4); on other days 9-12 and 12.30-6 (in winter 10-12 and 12.30-3), 50 c.; catalogue 75 c.

One of the most interesting and complete collections is that of wrought iron objects, including locks, keys, door-hinges, waffle-irons, caskets of the 15th cent., weights, measures, surgical instruments of the 16th and 17th cent., etc. Among the other objects of interest are the large sepulchral *Brasses of Guillaume de Wenemaer (d. 1325) and his wife, with engraved portraits; Brussels carpets with designs representing mythological scenes

(18th cent.); chased *Badges of massive silver (15th cent.), formerly borne by the ambassadors of Ghent; the chased and silver-gilt insignia of the guilds of the town; standards of the 16th cent.; carved doors and window-frames; chests of the most diverse character; costumes of the time of Louis XV. and Louis XVI.; and an extensive collection of knives and forks of the 16th and subsequent centuries; executioners' swords, instruments of torture, etc. Among the historical paintings are: Baptism of Charles V. (1500); also, *De Crayer*, Francis I. surrendering his sword to Lannoy at the battle of Pavia in 1525; Charles V. landing in Africa; Charles V. and his brother Ferdinand (three pictures painted for the triumphal arch at the entry of Ferdinand); *J. B. van Volxsom* (d. 1732), Charles VI. receiving homage in the Marché du Vendredi (p. 46) in 1717.

In the Rue Ste. Marguerite (Sint Margriete-Straat), which forms a continuation of the Rue de la Monnaie, is situated the *Royal Academy of Art*, established in the old Augustine Monastery, adjoining the *Augustine Church* (Pl. 4; C, 3), and containing the —

Museum (Pl. C, 3), with a few sculptures and about 250 pictures. There are few works of great merit, but the collection is worth a visit. Among the old works, besides a specimen of *Rubens*, are several by *G. de Crayer*, who migrated from Brussels to Ghent in the latter part of his life, and died here in 1669 at the age of 87. Adm. gratis on Sun. and holidays 10-1, on week-days 10-1 and 2-5 (in winter 2-4); entrance at Rue Ste. Marguerite 7.

Room I. To the left: **Fr. Pourbus*, Isaiah predicting to Hezekiah his recovery, with the miracle of the sun going ten degrees backward; on the wings a Crucifixion and the donor, the Abbot del Rio; on the outside, Raising of Lazarus, in grisaille. Also several good works by unknown masters. — To the right —

Room II. To the left: *Pieter Neeffs the Elder*, Peter liberated from the prison; *N. Heda*, Still-life; *Th. Boeyermans*, S. Carlo Borromeo dispensing the Sacrament to persons stricken with the plague; *M. van Coxie*, Last Judgment; *Th. Boeyermans*, Vision of St. Mary Magdalen de' Pazzi; *Adr. van Utrecht*, Fishmonger; *Peter Thys*, St. Sebastian receiving the martyr's palm from angels; *G. Maes*, St. Nicholas as patron-saint of the children (1689). — *P. van den Avont*, Holy Family in a landscape, surrounded by angels; **Th. Rombouts*, The five senses; *Fr. Duchatel*, Procession in the Marché du Vendredi, at the reception of Charles II. of Spain as Count of Flanders (1666; in the middle of the foreground is a portrait of the artist, holding a paper); *Verhaghen*, Presentation in the Temple; *Rubens*, St. Francis receiving the stigmata, painted in 1632 for the Franciscan Church at Ghent; *Van Dyck* (?), Portrait (sketch); *Th. Rombouts*, St. Joseph visited by an angel; farther on (beyond the door), *Jordaens*, St. Ambrose; *Artois*, Landscape. — In the middle of the room: *Fr. Pourbus*, Large winged altar-piece, with 22 scenes from the life of Christ; on the back, the Last Supper.

Room III. Paintings by artists of Ghent, notably *G. de Crayer*, who is here seen to the best advantage. To the left: Resurrection; the Virgin handing the scapulary to St. Simon Stock; Martyrdom of St. Blasius (his last work, painted in 1668 at the age of 86); Vision of St. Augustine; Archduke Leopold presenting the plan of the Carmelite church to the Madonna; *Solomon's Judgment (one of the artist's master-pieces); *Coronation of St. Rosalia; Tobias with the angel. — In the middle of the room: *A. F. Bouré*, Boy laying in wait for a lizard (marble). — We now return to the 1st room and proceed straight on to the —

Collection of Modern Pictures. Room IV. To the left: *H. Pille*, Festival in Brittany; *H. Salmson*, Visit to the young mother; *X. de Cock*, Cows; *Josselin de Jong*, The petition; *W. Maris*, Cow at the ford; *M. Müller* (Düsseldorf), Norwegian landscape; *Th. Gérard*, 'A la santé du Pasteur!'; *C. Richter*, 'Truands et Ribaudes' (after Victor Hugo; 1882); *Gabriel*,

Canal; *Devigne*, Mediæval fair at Ghent; 152. *Verloockhoven*, At pasture (1799); *L. Gallait*, Christ and the Pharisees; *Gussow*, Return of the soldier; *E. Richter*, Judith; *A. Roll*, Bacchic dance; *L. de Winne*, King Leopold I.; *O. van Thoren*, Landscape. — *L. Priou*, Bacchante and young Satyr; *Stallaert*, Immolation of Polyxena on the corpse of Achilles; *Coosemans*, 'La mare aux corbeaux'; *Verhas*, The little painter; *Rosseels*, Landscape.

Room V. To the left: *Marcette*, Sun-effect on the sea. — *J. de Lalaing*, The colonel of cavalry (portrait); *Fr. Thévenot*, The misery of the poor; *E. de Biefve*, Widow of Count Egmont; *H. Bource*, Cherries ripe. — *Van Meckel*, Convent on Mt. Sinai; *Schotel*, Sea-piece; *F. de Braekeleer*, Peasants quarrelling; *De Keghel*, Flower-seller; *J. Delvin*, Fishermen; *Vanaise*, St. Livinus giving sight to the blind; *V. Demont-Breton*, Old sailors ('Les loups de mer'); *L. Tytgadt*, Death of St. Sebastian; *L. L'Hermitte*, Grandmother's precepts; *Ed. Anneessens*, Female portrait; *J. van Luppen*, Scene in Luxembourg; *L. Gallait*, Scene during the Inquisition. — In the middle: *J. Joris*, 'Mon Cavalier'; *P. Comeyn*, Girl with a doll (marble statues).

At the *Carthusian Convent* (Pl. C, 2), in the Rue des Chartreux, to the N.E. of the Museum, the 'Treaty of Ghent' which terminated the second and last war between England and the United States of America (1812-14) was signed on 24th Dec., 1814 (adm. on application at the main entrance).

The *Cour du Prince* (Pl. B, C, 3), a street to the W. of the Museum, derives its name from the old palace of the Counts of Flanders (p. 39) of which the only relic is a gateway under a recently restored building, in the direction of the Rabot. — A little farther on is the Passage du Rabot, leading to the small fort, with two towers, called *Le Rabot* (Pl. B, 3). Here in 1488 the army of Emperor Frederick III., advancing to support the claims of his son Maximilian (p. 23), made an assault which was successfully resisted. The old Flemish inscription on the outside of the gate records the bravery of the guilds which fought under Duke Philip of Cleve.

On the right bank of the *Coupure*, a canal completed in 1758, connecting the Lei with the great Bruges Canal (pleasant promenade in the evening), is situated the handsome **Casino** (Pl. B, 4, 5), built in 1835 by *L. Roelandt*. Open-air concerts (military band) are given in summer in the large garden. The Casino belongs to a horticultural society *(Maatschappy van Kruidkunde)*, and is employed for the famous flower-shows of Ghent, which were established in 1808 and occur twice a year. Ghent, which is not unfitly surnamed '*La Ville de Flore*', has a specialty for horticulture, and annually exports whole cargoes of camellias, azaleas, orange-trees, and other hothouse plants to Holland, Germany, France, Russia, and America. There are upwards of eighty nursery-gardens in the environs of the city, the most important of which is that of *L. van Houtte*, in Gentbrugge (tramway from the Kouter to Ledeberg, then to the left past the stables; Pl. E, 6). Visitors are readily admitted.

Opposite the Casino, to the N.W., rises the *Maison de Force (Rasphuis;* Pl. A, B, 4), a prison formerly of European celebrity. The building was begun under Maria Theresa in 1772, but not completed until 1825. A new wing has lately been erected. — Near this is a new prison, the *Maison de Sûreté*, accommodating 420 convicts.

As we follow the Coupure to the left (S.E.) to its junction with the Lei (see above), we see on the right the *Blind Asylum* (*Hospice des Aveugles;* Pl. C, 5), a red brick building, behind which lies the extensive new *Civil Hospital* (*Hôpital Civil;* Pl. B, C, 6), named after the former abbey of **Byloke** or **Biloque,** which was founded in the 13th cent. (adm. Quai de la Biloque 5; ring). In the interior to the right are the offices, nearly opposite which is the house of the Sisters of Charity, two brick and stone buildings of the 17th century. To the right of the former is the old *Abbey Church* (13th cent.), with an elegant double gable. The interior is divided into sickwards, from the long corridor connecting which we may inspect the huge timber roof, like an inverted ship's hull. Behind the house of the Sisters of Charity, to the left (W.), in the corner of the large vegetable garden, is the very interesting brick *Gable of the former *Refectory*, also dating from the 13th cent. (visible also from the Boulevard des Hospices). This and the adjoining building are now used as a *Hospice for Old Men* (*Oudemannekenshuis;* entrance Boul. des Hospices 2; small present to the hospice). In the interior of the refectory, which is divided by a structure of 1715, the ribs of the almost unaltered timber roof still retain the original colouring (red, yellow, blue, and white). On the end-walls are frescoes of the 13th cent.: on the N., Christ with the Lamb and St. Christopher; on the S., Christ blessing a woman (perhaps the foundress Gertrude Utenhove; comp. p. xxxix).

Beyond the neighbouring Pont de la Biloque is the **Parc de la Citadelle** (Pl. C, 7), laid out on the site of the works of the citadel, built after 1815. A monument consisting of a negro seated upon a rock commemorates the brothers *Van de Velde*, natives of Ghent, who died on the Congo (1882 and 1888). — No. 178 in the Rue de la Porte de Courtrai, which leads hence back to the town, is the *Schreyboom Chapel* (Pl. 13; C, 6), with pictures of children (from the 15th cent. down to the present time) who have been restored to health in the hospital with which it is connected.

The **Kouter,** or *Place d'Armes* (Pl. C, 5), is a large open space planted with lime-trees, where a band plays on Sunday mornings and Wednesday evenings in summer. On Sunday mornings an abundantly supplied flower-market is held here. On the E. side of the Kouter is the *Café des Arcades*, said to occupy the site of the house of the brothers *Hubert* and *Jan van Eyck*. On the Kouter are the hotels mentioned at p. 36, and also the four largest clubs of Ghent. — The S.W. corner is occupied by the *Theatre* (Pl. 25; C, 5), erected by *Roelandt* in 1848.

The **Palais de Justice** (Pl. 21; C, 5), an imposing edifice by *Roelandt*, completed in 1846, is bounded on one side by the Lei, on the other by an arm of the Schelde. The chief façade to the N. has a Corinthian portico, and is approached by a lofty flight of steps.

The *Salle des Pas Perdus* (85 yds. long, 25 yds. wide), usually entered by a flight of steps from the Rue du Commerce, contains a few modern paintings: *Math. van Brée*, Conclusion of the Pacification of Ghent in the Hôtel de Ville; opposite, *L. de Taeye*, Charles Martel's victory over the Saracens near Poitiers (732); *C. Montald*, Struggle for existence, a large allegorical subject; *Vanaise*, Jacques van Artevelde and Jan Breidel; *Van Severdonck*, Cavalry-skirmish between Flemings and Spaniards near Vught.

In front of the N. side of the Palais de Justice is a bronze statue of *Metdepenninyen* (d. 1881), advocate and leader of the liberals of Ghent, erected in 1886.

The **University** (Pl. C, 4), another edifice by *Roelandt*, has its façade, with a Corinthian peristyle, towards the Rue des Foulons. The inscription on the chief façade records the foundation of the building under William I., in 1826. The Aula, reached through a covered court and a vestibule, which is adorned with frescoes by *Alfr. Cluysenaar* (Henry IV. at Canossa, Leaders of the Reformation, Renaissance, and French Revolution), is a rotunda supported by marble columns in the style of the Pantheon, and capable of containing 1700 persons. The *Natural History Museum* is a collection of some merit. The number of students is about 670. — An *Ecole du Génie Civil* and an *Ecole des Arts et Manufactures* are connected with the university.

Among the teachers who have shed lustre on this university, founded like those of Liège and Louvain in 1817, are *Jos. Plateau* (d. 1883), the physicist; *Fr. Laurent* (p. 40) and *Haus* (d. 1880), the jurists; *Guislain* (d. 1860), the physician; *J. Gantrelle* (d. 1893), the philologist; and *Fr. Huet*, the philosopher, who died in 1869 as tutor to King Milan of Servia.

In the upper part of the town beyond the Schelde, to the S., in the Rue Plateau, rises the **Institut des Sciences** (Pl. C, 5, 6), completed in 1890 after plans by *Ad. Pauli*. Next to the Palais de Justice at Brussels, this is the largest architectural work in Belgium, and covers nearly $3^1/_2$ acres of ground. It contains the lecture-rooms and laboratories of the university faculty of physical science and of the technical schools connected with the university. No. 9 in the neighbouring Rue Guinard is the *Beroeps* or *Ambacht School*, attended by about 100 apprentice turners, joiners, locksmiths, blacksmiths, etc.

The **Church of St. Pierre** (Pl. 11; D, 6), picturesquely situated on a height at the S. extremity of the town, is said to have been founded in 610 on the site of a temple of Mars. It has been several times renewed, and after its destruction by the iconoclasts in 1578 was rebuilt in 1629-1718 from plans by *Van Sante*. The interior contains a few pictures.

South Aisle: *N. Roose (Liemaeckere)*, Nativity of Christ; *Er. Quellin the Younger*, Triumph of the Catholic religion. — North Aisle: *Van Thulden*, Pictures representing the triumph of Roman Catholicism (copies of paintings by Rubens, now lost). — Retro-Choir, to the right: *A. Janssens*, Liberation of Peter; *Van den Avont*, Holy Family, with dancing angels; *Janssens*, Miraculous Draught of Fishes, as an accessory to a large landscape. Also five small pictures by *Van Doorselaer*, of the period of the Spanish supremacy, illustrative of the virtues of the miraculous image of the Virgin on the altar. On the other side: *Seghers*, Raising of Laza-

rus; *De Crayer*, St. Benedict recognising the equerry of the Gothic King Totilas; *Janssens*, Landscape with two hermits. — Isabella, sister of Charles V., and wife of Christian II. of Denmark, is interred in this church, but no monument marks the spot.

The open space in front of the church has been formed by the demolition of part of the old abbey-buildings. Another part serves as a barrack. The landlord of the barrack-canteen shows a fine 15th cent. cloister (fee).

Ghent, like Antwerp and Brussels, possesses its *Jardin Zoologique* (Pl. D, 6), situated near the station of the government railway (admission 1 fr.). The interior of the neighbouring *Church of St. Anne* (Pl. 3; E, 5), erected from Roelandt's designs in 1853, is gaudily decorated by Canneel. — The Rue des Violettes, diverging to the W. from the church, leads to the —

*Petit Béguinage or *Klein Begynhof van Onze lieve Vrouw* (Pl. E, 5, 6; comp. p. 48), which contains about 400 nuns, and has remained unaltered since the 17-18th centuries. The scrupulously clean little houses are arranged round a rectangular grassy space planted with trees; while another square block of similar houses with narrow lanes between adjoins. A dazzlingly white wall separates the houses from the open space. Each house has its own patron-saint, whose name is inscribed above the door. The church (17th cent.) occupies almost the entire N.E. side of the grassy space. Lace is offered for sale in the *Convent St. Joseph* (comp. p. 49), in the corner opposite the W. portal of the church.

A pleasant drive (4-5 hrs., carriage 7-8 fr.) may be taken to the S.W. from Ghent to the interesting castle of **Oydonck**, near the village of *Bachte-Maria-Leerne* (de Sterre Inn). The castle, also reached on foot in 3/4 hr. from the station of *Deurle* (see below), was built in 1500 by Philip of Montmorency, partly destroyed in 1579, and frequently restored, finally in 1864. Admission only on previous application to the proprietor, Baron t'Kint de Roodenbeke.

8. From Ghent to Courtrai and Tournai.

Railway from Ghent to Courtrai (27 1/2 M.) in 1-1 1/4 hr. (fares 3 fr. 35, 2 fr. 50, 1 fr. 70 c.); from Courtrai to Tournai (20 1/2 M.) in 3/4-1 hr. (2 fr. 50, 1 fr. 90, 1 fr. 25 c.; express fares 3 fr. 15, 2 fr. 35, 1 fr. 60 c.). From Tournai to Brussels, see R. 11.

Ghent, see p. 36. — 5 M. *St. Denis-Westrem.* — At *La Pinte* the line to Oudenaarde, Leuze, and Mons diverges to the left.

From Ghent to Oudenaarde, 17 M., railway in 50 min. (fares 2 fr. 5, 1 fr. 55, 1 fr. 5 c.); to Leuze, 36 1/2 M., in 1 3/4 hr. (4 fr. 50, 3 fr. 35, 2 fr. 25 c.); viâ St. Ghislain to Mons, 58 M., in 3 1/4 hrs. (7 fr. 15, 5 fr. 40, 3 fr. 60 c.). — Stations: *Eecke-Nazareth*, *Gavere-Asper*, *Synghem*, *Eyne*, and *Oudenaarde* (p. 35), the junction of the line from Brussels to Courtrai (R. 6); branch-line viâ Avelghem (p. 59) to Mouscron (p. 59). Then *Leupeghem*, *Etichove*, *Renaix* (where branches diverge to Enghien-Courtrai and to Sotteghem-Tournai, p. 69), *Anvaing*, *Frasnes-lez-Buissenal*, *Grandmetz*, *Leuze* (junction of the Brussels-Lille line, p. 68), *Basècles*, *Blaton* (p. 68), *Pommerœul*, *St. Ghislain* (p. 68). 58 M. *Mons*, see p. 183.

8 M. *Deurle* (to the castle of *Oydonck* 3/4 hr., see above); 10 M. *Astene*. — 11 M. *Deynze*, a small town on the *Lei* or *Lys*, with an

old church, is the junction of the line to Dunkirk (see p. 32); steam-tramway to Oudenaarde (p. 35). — 13½ M. *Machelen;* 15½ M. *Olsene;* 18½ M. *Waereghem*, junction for the connecting line between Anseghem (p. 36) and Ingelmünster (p. 34); 21½ M. *Desselghem;* 24 M. *Harlebeke*, with a Romanesque church and belfry. Tobacco is extensively grown here.

27½ M. **Courtrai.** — **Hotels.** *Lion d'Or, du Damier, both in the Grande Place; Hôtel Royal, du Midi, with cafés, both at the station; Hôtel du Nord, opposite. — *Buffet-Restaurant Tarifé*, at the station. — *Café Belge, Café Français*, in the market-place.

Courtrai, Flem. *Kortryk*, a town with 35,000 inhab., situated on the *Lei (Lys)*, is famous for its table-linen and its lace, in the manufacture of which 5000-6000 women are employed. The flax of Courtrai enjoys a high reputation, and is manufactured in the environs, as well as in the town itself. About one-twentieth of the soil produces flax. There are also extensive bleaching-grounds in the vicinity. — Two or three hours suffice for seeing the town.

In front of the station is a bronze statue, by T. Vinçotte, of *Jan Palfyn* (d. 1730), a native of Courtrai and inventor of the forceps. — The Rue du Chemin de Fer, running straight from the station and then turning to the right, leads to the large market-place (Groote Markt or Grande Place) where the town-hall rises on the left and the belfry on the right.

The *Town Hall, erected in 1526-28, has been completely restored since 1846, and the façade embellished with statues in the original style. Two richly-decorated *Chimney-pieces in the interior are worthy of notice. One of them, in the Salle Echevinale on the groundfloor, is adorned with the coats-of-arms of the allied towns of Ghent and Bruges, the standard-bearers of the knights of Courtrai, a figure of the Virgin, and statues of Archduke Albert and his wife. This room has been embellished with well-painted frescoes from the history of Flanders by *Guffens* and *Swerts*, completed in 1875. The principal of these represent the Departure of Baldwin IX., Count of Flanders, at the commencement of the fourth Crusade (1202), and the Consultation of the Flemish leaders in the Court Room the day before the Battle of the Spurs, 1302 (see p. 58). — The other and more interesting chimney-piece, in the Council Chamber upstairs, in the richest Flamboyant style, was completed before 1527. Three rows of well-executed statuettes represent the different *Virtues* and *Vices:* in the upper section we see faith, humility, liberality, chastity, brotherly love, temperance, patience, and watchfulness; in the middle section, idolatry, pride, avarice, voluptuousness, envy, gluttony, anger, and sloth. The reliefs below indicate the punishments which follow in the train of these vices. On corbels are placed statuettes of Charles V., the Infanta Isabella (on the right), and Justice (on the left). — The walls are covered with large plans of the town and its jurisdiction (*'castelany'*), painted in oil (1641).

Nearly opposite the Town Hall rises the *Belfry* (14th cent.). — We next proceed to St. Martin's Church, the Gothic tower of which is visible from the Grande Place; the nave was erected in 1390-1439, the transept about 1415. The church has been restored since a fire in 1862. Beautiful W. portal (1592-95). The handsome pulpit of carved wood and the beautiful ciborium in gilded stone, executed in 1385, were saved from the fire. The left aisle contains a winged picture by *B. de Ryckere* (of Courtrai; 1587), representing the Descent of the Holy Ghost, the Creation, and Baptism. — In front of the church is a marble monument to *De Haerne*, the senator.

The Rue Notre-Dame leads from the market-place, opposite the Lion d'Or, to the church of Notre Dame, founded by Count Baldwin IX. of Flanders (p. 57), and completed in 1211. The choir, which is decorated with marble, and the portal were rebuilt in the 18th century. The chapel behind the choir contains the *Raising of the Cross, one of *Van Dyck's* best pictures, unfortunately badly lighted; resembling a Rubens in boldness of design, it is inferior in freshness of colour, but the profound expression of tenderness and pain depicted in the countenance of the Crucified are unsurpassed. The altars to the right and left are adorned with good reliefs in marble of the 18th cent., by *Lecreux*, representing St. Rochus among the plague-stricken, and Mary Magdalen with angels. The *Chapel of the Counts* on the right, added to the church in 1373, is adorned with wall-paintings of the 14th cent., representing the counts and countesses of Flanders, recently restored by *Van der Platz*, who continued the series down to Emp. Francis II. The Last Judgment, on the W. wall of the chapel, is also by *Van der Platz*.

Farther to the left, on the Lys, are two massive old bridge-towers *(Broeltorens)*. Adjacent are the gardens of the *Cercle Musical*. — In the Rue du Béguinage (No. 1), which leads from Notre Dame to St. Martin's, is a Museum containing several modern pictures, among which may be mentioned: *Nic. de Keyser*, Battle of the Spurs (see below); *L. Verboeckhoven*, Sea-piece; *L. Robbe*, Cattle; *Carpentier*, 'Alerte'; *Van der Vin*, Grey horse; *Steinicke*, Tyrolese landscape; *Dobbelaere*, Memling in St. John's Hospital at Bruges (see p. 19); *Savery*, Plunderers in a village. The museum is open free on Sun., Mon., and Thurs. 10-5; other days, adm. 25 c.). — The *Béguinage*, opposite the museum, was founded in 1211.

Below the walls of Courtrai, on 11th July, 1302, was fought the famous *Battle of the Spurs*, in which the Flemish army, consisting chiefly of weavers from Ghent and Bruges, under Count John of Namur and Duke William of Juliers, defeated the French under the Count of Artois. Upwards of 1200 knights and several thousand soldiers fell. The victors afterwards collected 700 golden spurs, an appendage worn by the French knights alone, and hung them up as trophies in a monastery-church which has since been destroyed. A small *Chapel* outside the Ghent Gate, erected in 1881, marks the centre of the battle-field.

From Courtrai to *Brussels* and to *Ypres*, see R. 6. — Courtrai is also connected by branch-lines with *Enghien* (p. 68), to the E., and with *Roeselare* (p. 34) to the N.

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Cour des Sœurs de St André
Douane
Pl. Verte
Tour Henri VIII
Boulevard du Hainaut
Boulevard Bara
Plaine des Manœuvres
Grande Place
Rue Royale
Crombez
Place Station Nerviens
Parc
Rue Buchambe
Rue des Augustins
Rue des Carmes
Rue des Jardins
Rue des Orfèvres
Rue des Maux
Rue des Cordeliers
Rue de la Cloche
Rue de la Monnaie
Rue de la Cathédrale
Rue de la Barre
Rue de la Cauderlerie
Rue du Quesnoi
Rue Morelle
Rue des Puits
Rue des Chanoines
Rue des Tanneurs
Rue des Jésuites
Rue de la Marche
Rue de la Madeleine
Rue de la Tête d'Or
Rue de la Tour
Rue de la Tête d'Or
Rue de la Tour
Rue de la Tête d'Or
Rue de la Tour

At Courtrai the Tournai line quits the flat land and enters an undulating and picturesque district. The Flemish language gives way to the French. 31 M. *Lauwe;* 35 M. *Mouscron* (the *s* mute), the Belgian douane for travellers arriving from France.

From Mouscron to Lille, 11 M., railway in 37 min. (fares 2 fr. 20, 1 fr. 65, 1 fr. 20 c.). — 3½ M. **Tourcoing** *(Hôtel du Cygne)*, a busy manufacturing town of 65,500 inhab., with a monument commemorating the defeat of the English and Austrians by Jourdain and Moreau in 1794. — 5 M. **Roubaix** *(Hôtel Ferraille)*, an important wool-combing and linen-manufacturing town, the population of which has risen during the present century from 8000 to 115,000 (comp. *Baedeker's Northern France*). — Near *Croix-Wasquehal* the train crosses the Roubaix Canal, which connects the Deule with the Schelde. — 11 M. *Lille*, see p. 65.

The next station, *Herseaux*, is connected by a branch-line with Renaix (p. 56), viâ Avelghem (p. 36). Between *Néchin* and *Templeuve* the Belgian line quits the province of West Flanders for that of *Hainault* (Germ. Hennegau). To the left rises *Mont St. Aubert* (p. 62). *Froyennes* is also a station on the line to Lille (p. 67). — The train crosses the Schelde, and finally stops on the handsome quay constructed by Louis XIV. at —

48 M. *Tournai.*

9. Tournai.

Arrival. The *Station* (Pl. D, 3), opened for traffic in 1879, is a handsome building by *Beyaert* of Brussels.

Hotels. Hôtel Petite Nef (Pl. c; B, 2), Rue du Cygne 30, R., L., & A. 2½, B. 1, D. 2½, omn. ½ fr.; Bellevue (Pl. d; C, 2), Quai Dumon 6, with an estaminet, R. 1½ fr.; Hôtel de Hollande (Pl. a; D, 3), Hôtel des Neuf Provinces (Pl. b; D, 3), Place Crombez, both in the Rue Royale, near the station, moderate. — Table d'hôte in all at 1 p.m.

Restaurants. *Taverne Alsacienne* and *Restaurant Bavaro-Belge*, in the Grande Place (Pl. B, 3); *Taverne du Globe*, *Taverne Française*, Rue Royale, near the station. — *Café de l'Europe*, Grande Place.

About 3-3½ hrs. will suffice for a visit to the Cathedral, the Church of St. Quentin, and the pictures in the Hôtel de Ville.

Tournai, Flem. *Doornik*, with 35,700 inhab., situated on both banks of the *Schelde* or *Escaut*, the most important and prosperous town of Hainault, and one of the most ancient in Belgium, was the *Civitas Nerviorum* of Cæsar, afterwards called *Turnacum*. In the 5th century it was the seat of the Merovingian kings. At a later period the town belonged to France, but in 1525 it was united with the Spanish Netherlands in accordance with the Peace of Madrid. In 1581 Tournai was heroically defended against Alexander of Parma by the Princess d'Epinoy, who, although wounded in the arm, refused to quit the ramparts, and did not surrender the fortress until the greater part of the garrison had fallen. In 1667 the town was taken after a protracted siege by Louis XIV., who caused it to be fortified by Vauban, and in 1709 it was captured by the Imperial troops under Prince Eugene and the Duke of Marlborough. In 1745 Tournai again fell into the hands of the French, and in 1748 it was assigned to the Netherlands by the Treaty of Aix-la-

Chapelle. The old walls have been converted into promenades. — The pretender, Perkin Warbeck, was born here.

Stockings, faïence, and carpets are the staple manufactures of Tournai. The latter are generally known as Brussels carpets. The art of weaving carpets is said to have been brought to Europe by Flemings, who learned it from the Saracens at the time of the Crusades. Most of the carpets are made by the work-people in their own dwellings, and as there are few large factories in the town, it presents a much cleaner and pleasanter appearance than the other large industrial towns of Belgium. The Quays, planted with trees, contribute to this effect. The river is generally crowded with barges, most of which are laden with coal from the mines of Mons, and are bound for Ghent, etc.

The ***Cathedral** (*Notre Dame;* Pl. 4; B, 3), a noble example of the Romanesque style, rises conspicuously above the houses on the left bank, the older and more important part of the town. It is a cruciform basilica borne by pillars, with a retro-choir and radiating chapels, and has five towers above the cross and two corner-turrets on the façade. The nave, which was not vaulted until the 18th cent., was begun in 1146, and consecrated in 1213. The transept was erected in the 13th cent. by French masters, on the model of the Cologne churches. The beautiful Gothic choir is of later date, and was consecrated in 1338, and the façade, originally Romanesque, was altered and provided with a porch in the pointed style about the same period (comp. p. xxxvii). Among the sculptures in the porch, which were executed at various periods from the 13th to the 17th century, are interesting reliefs representing the Creation, Fall, and Expulsion from Paradise, by sculptors of Tournai, dating from about the year 1200 (see p. xxxix).

The Interior was purged in 1852 of the unsuitable additions with which it had been disfigured in the course of centuries, and is now strikingly impressive. It consists of nave and aisles 136 yds. in length; nave 78 ft. wide and 78 ft. high; breadth of transept 73 yds.; height of choir 107 ft. The walls above the aisles are relieved by a triforium. The large chapel adjoining the left aisle was added in 1516-18. The capitals of the pillars, which are associated with columns, are particularly rich and varied. The proportions of the transept are more graceful, and the galleries lower.

The church contains a few pictures. In the Chapelle St. Louis, the first of the S. (right) Aisle, on the posterior wall, a Crucifixion by *Jordaens.* The chapel of the N. Aisle (*Chapelle Paroissiale de Notre-Dame*), which contains some modern stained glass, is used for the ordinary services of the cathedral, the choir being reserved for episcopal functions. — In the Transept, right, a Holy Family with a glory of angels, painted by *M. de Negre* in 1650. The subjects of the stained-glass windows, executed about the year 1465, refer to the history of the bishopric of Tournai, which received important privileges in the 6th cent. from King Childeric for services rendered in his war against his brother, the Austrasian monarch Sigebert (right transept), and in the 12th cent. from Pope Eugenius III. (left transept). — The richly sculptured *Rood-loft*, which separates the

choir from the nave, executed by *Corn. de Vriendt* in the Renaissance style, with marble reliefs from the Old and New Testament, was erected in 1566; it is surmounted by a large group in bronze by *Lecreux*, representing St. Michael overcoming Satan. — The stained glass of the Choir by *Capronnier* is modern.

Ambulatory, beginning on the left side of the rood-loft: *Lancelot Blondeel*, Judgment of Solomon, Visitation, Adoration, etc.; *Gallait*, Christ restoring the blind to sight, one of the master's earliest works. Farther on, adjoining the high-altar, is the Romanesque *Reliquary of St. Eleutherius*, the first Bishop of Tournai (6th cent.), elaborately executed in silver-gilt in the year 1247, and adorned with the figures of the Twelve Apostles. At the back of the high-altar is a Pietà by *Duquesnoy* (17th cent.), above which is a bishop's tomb with recumbent figure, and two tablets with the names of all the bishops and canons of Tournai. On the other side of the high-altar is the *Reliquary of St. Piat*, of about 1280. — Then in the Chapel to the left, which is adorned with stained glass commemorating the Council of 1870, is a large picture by *Rubens*, Rescue of souls from Purgatory, a bold composition.

The Sacristy contains a very valuable *Crucifix in ivory by *Duquesnoy*, a reliquary of the Merovingian period in the shape of a Greek cross, and an ivory diptych of the 11th century.

Opposite the *Episcopal Palace* (Pl. 17; B, 3) is the public Library, containing about 8000 early printed works and 250 MSS.

The **Belfry** (Pl. 3; B, 3), to the S.W. of the cathedral, dates from 1187, but was partly rebuilt in 1391 and restored in 1852. The spire is modern. A set of chimes, placed in the tower in 1878, plays every half-hour. The ascent is recommended, particularly for the sake of the view of the cathedral (260 steps to the platform; door-keeper at the entrance and custodian at the top, 25 c. each).

The triangular Grande Place (Pl. B, 3) in the centre of the town is embellished with a **Statue of the Princess d'Epinoy** (Pl. 20), in bronze, designed by *Dutrieux*. The heroic lady is represented in complete armour, with a battle-axe in her hand, leading her fellow-citizens against the enemy (see p. 59).

To the S. of this statue is the former **Cloth Hall** *(Halle aux Draps)*, a Renaissance building of 1710, restored since 1881. On the first floor is the Municipal Picture Gallery (adm. 50 c.; catalogue 25 c.). Among the ancient works are: Madonna, in the style of *Blondeel;* Descent from the Cross, ascribed to *Roger van der Weyden;* St. Donatus by *Mabuse* (?); portraits by *Van Oost*, *Van Baelen*, etc.; Landscape by *Van Thulden;* and an equestrian portrait of Louis XIV. by *Lebrun*. Among the modern works are: **Gallait* (p. 62), Dead bodies of Counts Egmont and Hoorne; several portraits by the same; *Van Severdonck*, Defence of Tournai by the Princess d'Epinoy. In the E. and W. galleries is the *Musée Archéologique*, containing fine ivory carvings (Table XV., Binding of a copy of the Gospels, 11th cent.; Coronation of the Virgin, 14th cent.), works in metal, faience, coins, and MSS. with miniatures, including a psalter that belonged to Henry VIII. of England, a 'Livre d'Heures' of the 15th cent., and the 'Roman de la Rose', of the 14th century.

On the N. side of the Place is situated the church of ***St. Quentin** (Pl. 12; B, 3), sometimes called '*La Petite Cathédrale*', a remarkably elegant structure, erected about the same period as the cathedral. The façade and interior form an excellent example of the transitional style. The large paintings (of little value) in the nave represent the Foundation of the Order of the Trinitarians for the purpose of ransoming Christian captives (1198), and the Battle of Lepanto (1571). The stained glass is by *Béthune* (1858).

The priory-buildings of the suppressed Monastery of St. Martin, situated in a garden on the S.W. side of the town, now serve as the **Hôtel de Ville** (Pl. 15; A, 3, 4), the tympanum of which contains the arms of the town, a tower with three lilies. The sumptuous 'Salon de la Reine' deserves a visit. — In front is a statue of *Louis Gallait* (1810-87), the painter, a native of Tournai, with reliefs of scenes in his life, on the pedestal. In the adjoining buildings is a *Natural History Museum* (Pl. 16).

The church of *St. Jacques* (Pl. 6; B, 2), dating from the 12th and 14th cent. and recently restored by Bryenne, somewhat resembles that of St. Quentin.

St. Brice (Pl. 5; C, 3, 4), a church of the 12th cent., on the right bank of the Schelde, contained the tomb of Childeric (d. 480; father of Clovis), King of the Franks, which was discovered in 1653 on the destruction of a house adjoining the church.

A number of interesting curiosities, most of which are now preserved in the National Library at Paris, were found in the coffin; among them were upwards of 300 small figures in gold, resembling bees, with which the royal robes are said to have been decorated. Napoleon, on the occasion of his coronation, preferred them to the *fleurs-de-lys* as insignia of the imperial dignity. A clasp for fastening a cloak is still in the possession of the church and is exhibited in the sacristy, along with two silver cups and two reliquaries of the 14th century.

Near the church of St. Brice are a few mediæval houses, one known as the *Maison Romaine*. Another ancient edifice is the *Tour de Henri VIII*, with two vaulted apartments, one above the other. — The new *Palais de Justice* and the *Theatre* also deserve mention.

The old bridge called *Pont des Trous* (Pl. C, 1), which crosses the Schelde at the lower end of the town in three pointed arches, was built in 1290. Both ends are defended by strong towers. Above the bridge is the Square Du Mortier, which is embellished with a marble statue of *B. Du Mortier* (b. at Tournai in 1797; d. 1878), the naturalist and Belgian statesman, by Fraikin, erected in 1883.

Mont St. Aubert (p. 59), sometimes called *Ste. Trinité* from the small church of that name on the top, commands a very extensive panorama, although only 425 ft. in height, being the only eminence in the district, and is well worthy of a visit. The summit is about 3 M. distant. Carriage in ¾ hr. (3-4 fr.). — The *Pierre Brunehault*, a huge monolith near *Hollain*, is possibly Druidical.

10. From Ghent to Antwerp.

a. State Railway viâ Dendermonde and Puers.

43 M. Railway in 1½-2½ hrs. (fares 5 fr. 25, 3 fr. 95, 2 fr. 65 c.; express 6 fr. 55, 4 fr. 90, 3 fr. 30 c.).

Ghent, see p. 36. — The line crosses the Schelde. 1¼ M. *Ledeberg;* 2½ M. *Meirelbeke.* On the other side of the Schelde is the quaint château of *Laerne*, with towers dating from the 12th century (steam-tramway to Ghent, see p. 10). 4 M. *Melle*, the junction of the line to Charleroi and Braine-le-Comte (R. 20). 6 M. *Quatrecht.* The train follows the winding course of the Schelde. 8 M. *Wetteren.* At (10 M.) *Schellebelle* our line diverges from that to Brussels viâ Alost (R. 3). 12½ M. *Wichelen;* 14 M. *Schoonaerde;* 16 M. *Audeghem*, beyond which the train crosses the *Dendre*.

18 M. **Dendermonde**, Fr. *Termonde* (*Café Royal*, *Tête d'Or*, *Renaissance*, all in the Grand' Place; *Geerinckx*, Rue de Bruxelles), a small fortified town (8500 inhab.) on the right bank of the Schelde (here crossed by a bridge) and on both banks of the *Dendre*, a navigable tributary of the Schelde. Louis XIV. besieged this place in 1667, but was compelled to retreat, as the besieged, by opening the sluices, laid the whole district under water. Marlborough took it in 1706 after a bombardment of ten days. The old church of *Notre Dame* possesses two good pictures by *Van Dyck*, a Crucifixion, and Adoration of the Shepherds; also a work by *De Crayer*, and a Romanesque font of the 12th century. The *Hôtel de Ville*, with five gables and sculptured decoration, was originally the cloth-hall, and dates, with its belfry, from the 14th century. Adjacent is the *Grande Garde*, or guard-house, with an octagonal tower and a portico of the 18th century. Monuments have been erected here to the Flemish poet *Prudens van Duyse* (d. 1859) and to the Jesuit missionary *P. de Smedt.*

From Dendermonde to St. Nicolas, viâ *Hamme*, 13 M., by railway in 45 min. (see p. 64); to Lokeren viâ *Zele* (p. 10), 9 M., in ½ hr. (see p. 64); to Alost, 7½ M., in 25 min. (p. 11; and to Brussels, 20 M., viâ *Opwyck* (p. 11) and *Jette* (p. 11), in ¾-1 hr.

At (21 M.) *Baesrode* the line to Malines diverges (see p. 136). 24 M. *St. Amand-lez-Puers;* 27 M. *Puers*, where our line crosses that from Terneuzen to Malines (p. 136). The train now traverses a marshy district and crosses the *Rupel*, which is formed about 2½ M. to the E. by the union of the Dyle and the Nethe.

31 M. *Boom* (Hôt. de l'Univers), a town with 14,000 inhab. and numerous brick-kilns, where our line crosses the line from Alost to Antwerp (see p. 11); 33½ M. *Reeth.* — 36 M. *Contich*, and thence to *Antwerp*, see p. 136.

b. Waasland Railway.

31 M. Railway in 1¼-1¾ hr., including the crossing of the Schelde at Antwerp (fares 4½, 3, or 2 fr.). This is the direct route. Travellers from Ostend or Bruges intending to take this route, book to Ghent only, where

they take a fresh ticket at the station of the Waasland line, 1 M. from that of the state-railway.

The train starts from the *Waasland Station* (p. 36). Immediately on the right is the new Béguinage (p. 48). This line traverses the *Waasland*, or *Pays de Waes*, one of the most populous (about 700 pers. to the sq. M.), highly-cultivated, and productive districts in Europe. During the civil wars in Flanders, the Waasland was a sterile moor, but at the present day every square yard is utilised. The train traverses arable land, pastures, gardens, woods, and plantations in rapid succession, while comfortable farm-houses and thriving villages are seen at intervals. It is said that the attention usually devoted to a garden or a flower-bed is here given to every field; for the natural soil, being little better than sand, requires to be artificially covered with garden-soil. The agriculture of this tract is, therefore, worthy of the notice of farmers.

4 M. *Loochristi*, with an old château; 7 M. *Beirvelde*, with the fine modern Tudor château of the Countess de Kerchove de Denterghem. — 12 M. **Lokeren** *(Hôtel du Miroir*, in the Grand' Place; *Hôtel des Stations)* is a manufacturing town with 17,500 inhabitants. The *Church of St. Lawrence* contains some ancient and modern works of art, and a famous pulpit by Verhaghen (1736). Extensive bleaching-grounds in the vicinity. Lokeren is the junction of the lines to Dendermonde and Alost (see p. 63), and to Moerbeke-Selzaete-Eecloo (p. 10). — 15½ M. *Mille-Pommes*.

19½ M. **St. Nicolas** (*Hôtel du Miroir*, in the market, R., L., & A. 2, B. 1, D. 2, pens. 6½ fr.), a pleasant-looking town with 29,000 inhab., is the busiest manufacturing place in the Waasland. In the market-place, ½ M. from the station, are situated the new *Hôtel de Ville*, a handsome building in the Flemish Gothic style, containing a collection of antiquities from the Waasland, and several mediæval dwelling-houses. The *Church of St. Nicolas* was completed in 1696. The church of *Notre Dame*, built by Overstraeten in 1844, contains well-executed mural paintings by Guffens and Swerts, the first attempts at frescoes in Belgium. — A branch-line runs from St. Nicolas to Hamme and Dendermonde (p. 61). Near St. Nicolas the train crosses the Malines and Terneuzen railway.

22 M. *Nieuwkerken*. 25 M. *Beveren*, a wealthy village with 7000 inhab. and an old château of the Counts of Bergeyck, is noted for its lace. — 28½ M. *Zwyndrecht*, where the train passes the outlying fort of that name on the right and a rampart extending to *Fort Ste. Marie* on the left. At *Vlaamsch-Hoofd* or *Tête de Flandre*, the tête-de-pont of Antwerp, on the left bank of the Schelde, a steam ferry-boat awaits the arrival of the train (p 137).

31 M. *Antwerp*, see p. 137.

LLE
: 20,000
300 400 500 600 700
Mètres.
B C D E F G H I
CITADELLE
Esplanade de l'Esplanade
Champ de Courses ou Hippodrome
Jardin Botanique
Cimetière de l'Est
ST MAURICE
FIVES
GARE des Voyageurs
Gare aux Marchandises
Champ de Manœuvres
Cimetière du Sud
Gare de la Pte d'Arras
Gare d.l. Pte des Postes
Boulevard de Strasbourg
Boulevard d'Alsace
Boulevard de Belfort
Boulevard de Metz
Boulevard de la Liberté
Boulevard de Lorraine
Boulevard de Roubaix
Boulevard Louis XIV
Boulevard du Maréchal Vaillant
Rue de Lille
Rue de Tournai
Rue de Valenciennes
Rue de Cambrai
Rue de Bavai
Rue de Fives
Rue de Roubaix
Rue de Wazemmes
Rue de Lens
Rue de Paris
Rue de Douai
Rue de Dunkerque
Rue de Turenne
Rue de Tourcoing
Rue de Gand
Rue de Flandre
Rue de Thionville
Rue de Valmy
Rue de Jemmapes
Rue de Solférino
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11. From London to Brussels viâ Calais.

Viâ Dover and Calais Brussels is reached in 8¼-9½ hrs.; sea-passage 1½-2 hrs. (fares 2*l.* 7*s.* 6*d.*, 1*l.* 13*s.* 5*d.*, 1*l.* 2*s.* 2*d.*, return 4*l.* 3*s.* 7*d.*, 3*l.* 1*s.* 5*d.*, 2*l.* 0*s.* 5*d.*). Luggage registered at London is not examined till the traveller arrives at Brussels. — [From London to Brussels viâ Dover and Ostend, see p. 1. — Comp. RR. 1, 3.]

Brussels may also be reached from London viâ Harwich and Antwerp in 15¼ hrs., daily except Sun. (fares 1*l.* 10*s.* 3*d.*, 18*s.* 3*d.*, 15*s.* 8*d.*, return 2*l.* 6*s.* 3*d.*, 1*l.* 9*s.*, 1*l.* 5*s.* 4*d.*), or viâ Antwerp direct by the General Steam Navigation Co.'s steamers twice weekly, or the 'Baron Osy' once weekly (see p. 139).

Calais. — **Hotels.** Terminus Hotel, at the Gare Maritime; Buffet-Hôtel, at the Central Station; Grand Hôtel, Place Richelieu; Meurice, Sauvage, Rue de Guise; Dessin, Rue Amiral-Courbet; du Commerce, Rue Royale; de Londres, Rue de la Cloche.

British and *United States Consuls.* — *English Church*, Rue du Moulin-Brûlé.

Calais, a fortified town with 56,867 inhab. (including *St. Pierre-lès-Calais*), derives its chief importance from its harbour and its traffic with England, to which it is the nearest port on the French coast. The *Harbour*, which is accessible at all states of the tide, has recently been doubled in size by extensive new works at a cost of over 1,500,000*l.* The *Old Harbour*, with the former railway-station, lies nearest to the Place d'Armes; the imposing **New Harbour* farther to the E. The new *Gare Maritime*, or *Maritime Station*, where travellers from England find the train waiting, is on the N.E. side of the *Avant-Port*, and is connected by a short branch-line with the *Gare Centrale*, which lies between Calais proper and St. Pierre. About 260,000 travellers pass through the town annually. Calais contains about 1500 English residents, chiefly engaged in its tulle-manufactories. See *Baedeker's Northern France.*

26 M. **St. Omer** *(Hôtel de la Porte d'Or et d'Angleterre; Hôtel des Voyageurs)*, the first important station, is a fortified town with 21,661 inhab. The *Cathedral* is a fine structure in the transitional style. The English Roman Catholic Seminary here, at which O'Connell was educated, has been abandoned. A number of English families reside at St. Omer for purposes of retrenchment and education. See *Baedeker's Northern France.*

38 M. *Hazebrouck* (Buffet-Hôtel) is the junction of this line with the railways N. to Dunkirk, N.W. to Ypres (p. 29), and S. to Amiens and Paris.

66 M. **Lille.** — **Hotels.** Hôtel de l'Europe (Pl. a; E, 3), Rue Basse 30-32; Hôtel de France (Pl. b; E, 3), Rue Esquermoise 77; Hôtel de Flandre et d'Angleterre (Pl. c; F, 3), Place de la Gare; Grand Hôtel de Lille (Pl. e; F, 3), Rue Faidherbe 20 & 22; Jean (Pl. f; F, 3), Rue Faidherbe 2; de la Paix (Pl. g; F, 4). Rue de Paris 46; Singe d'Or, Place du Théâtre 36-38 (Pl. F, 3). Rooms may also be obtained at the station (dépendance of the Hôtel de l'Europe).

Restaurants. *Grand Café*, Rue Faidherbe 2; *Divoir*, Rue du Vieux-Marché-aux-Poulets 15; also in most of the hotels and cafés.

Cafés. *Grand Café*, see above; *Café du Grand Hôtel*, *Bulens*, both in the Rue Faidherbe; *Bellevue*, *de la Paix*, in the Grande Place; *Café Octave*,

Café du Boulevard, corner of the Rue Nationale and Boulevard de la Liberté. — *Taverne de Strasbourg*, in the Grande Place.

Cabs: per drive $1^1/_4$ fr., per hr. $1^3/_4$ fr., each succeeding hr. $1^1/_2$ fr.

Tramways traverse all the principal streets (5-15 c. per 'section'). — *Steam Tramway* to *Roubaix* (p. 59) in 1 hr.; fares 75 or 50 c., return 1 fr. 10 or 80 c.

Post and Telegraph Office, Place de la République (Pl. E, 5) and at the station.

American Consular Agent, *M. C. D. Gregoire*, Rue Jean Lavasseur.

English Church, Rue Watteau, Boul. de la Liberté; services at 11 and 6.30; chaplain, *Rev. J. S. Phillips*, *M. A.*

Lille, originally *L'Isle*, Flem. *Ryssel*, the chief town of the French Département du Nord, with 201,211 inhab., was formerly capital of Flanders, but was taken by Louis XIV. in 1667, and was finally awarded to France by the Peace of Utrecht in 1713. It is a fortress of the first class, and is situated in a well-irrigated and fertile plain on the *Deule*, a navigable river with which numerous canals are connected. In 1856 the population numbered 78,000 souls, but it has more than doubled since the extension of the fortifications in 1858. Since that period numerous handsome streets and squares have sprung up, particularly on the S. side of the town, to the right of the station. Lille is a very important manufacturing place. Its staple commodities are linen and woollen goods, cotton, cloth, 'Lille thread', machinery, oil, sugar, and chemicals.

From the station the handsome Rue Faidherbe leads straight to the *Grand Theatre* (Pl. F, 3), whence the Rue des Manneliers runs to the left, passing the *Bourse* (Pl. F, 3), the court of which contains a bronze statue of Napoleon I. by Lemaire (1854), to the Grande Place, the nucleus of the old town. A *Column* in the centre commemorates the gallant defence of the town against the Austrians in 1792. On the side of the Place opposite the Rue des Manneliers rises the **Hôtel de Ville** (Pl. F, 4), erected since 1846 in the Renaissance style, and containing the *Bibliothèque Communale* (open daily 10-10) and a *Collection of Engravings*. On the staircase is a war-monument for 1870-71.

Leaving the Hôtel de Ville, we cross the large Place in an oblique direction to visit the old town. We proceed through the Rue du Marché-aux-Fromages, the Rue des Prêtres, the Rue Basse (right), and the Rue du Cirque (first to the left) to *Notre Dame-de-la-Treille* (Pl. E, F, 3), a church in the style of the 13th cent., designed by the London architects H. Clutton and W. Burges, and begun in 1855. The building was planned on so ambitious a scale that little has been completed. — The Rue Basse leads hence to the left to the *Lycée* (Pl. F, 3), which contains a *Natural History Museum*, and to the right to the *Rue Esquermoise* (Pl. E, 3), one of the principal streets of the old town, the appearance of which has been much altered by the construction of the wide Rue Thiers. — The Gothic church of *Ste. Catharine* (Pl. E, 3) contains an *Altar-piece by Rubens, representing the saint's martyrdom.

The handsome *Boulevard de la Liberté* (Pl. D, E, F, 4, 5) forms the boundary between the old town and the new quarters built in

the modern Parisian style. In the Place de la République are, to the N.W., the spacious new *Préfecture* (Pl. E, 4, 5), and, opposite, he **Palais des Beaux-Arts** (Pl. F, 5), a striking edifice, designed by *Bérard* and *Dalmas*, and opened in 1892. The collections which it contains are among the most important in France, the *Picture Gallery being especially rich in examples of the Flemish and Dutch schools. The other collections include drawings, sculptures, antiquities, and museums of ethnography and industrial and decorative art. The collections are open to the public daily from 10 to 4 or 5 (Tues. 12-4 or 5). The titles of the pictures and the names of the artists are attached to each work. For details, see *Baedeker's Northern France.*

In the Boulevard de la Liberté, beyond the Palais des Beaux-Arts, at the corner of the Rue Watteau, is the *English Church* (p. 66), a tasteful Gothic building with stained-glass windows. The Rue de Valmy leads hence to the S. to the Place Philippe-le-Bon (Pl. E, 5, 6), with the modern Romanesque church of *St. Michel* and, to the left, the *Palais des Facultés* (Pl. F, 5), accommodating the faculties of medicine, law, and literature of the University of Lille.

The *Porte de Paris* (Pl. F, G, 5), belonging to the old fortifications, but spared on their removal, was built in 1682 in the form of a triumphal arch in honour of Louis XIV. — The late-Gothic church of **St. Maurice* (Pl. F, 4), near the Grande Place and the railway-station, dates from the 13th century.

For a more detailed account of Lille, see *Baedeker's Northern France.*

From Lille to Brussels (68 M., in 2¼-3½ hrs.; fares 8 fr. 30, 6 fr. 25, 4 fr. 15 c.). About 4 M. to the S.E. of (4½ M.) *Ascq* is situated the village of *Bouvines*, where Emp. Otho IV. was defeated by Philip Augustus of France in 1214. 7½ M. *Baisieux* is the last French, and (11 M.) *Blandain* the first Belgian station, at each of which there is a custom-house. 14 M. *Froyennes* (p. 59). 16 M. **Tournai**, see p. 59. Thence to Courtrai (¾ hr.), see R. 8.

— From Tournai to Mons, viâ Blaton, 30½ M., railway in 1½-1¾ hr. (fares 3 fr. 75, 2 fr. 80, 1 fr. 90 c.). Route viâ Leuze (29 M.), see p. 56. — Near *Vaulx* are the interesting ruins of the so-called *Château de César*. About 2½ M. from *Antoing* lies *Fontenoy*, where Marshal Saxe gained a great victory over the Austrians and British under the Duke of Cumberland in 1745. The old Gothic château is the seat of the Princess of Ligne. There are numerous lime-pits and lime-kilns in the neighbourhood. — The other stations are *Maubray*, *Callenelle* (near the Duc de Croy's château *L'Hermitage*), *Péruwelz* (branch to Valenciennes), *Blaton* (p. 68), where the line from Leuze to Mons is rejoined, *Harchies*, *Pommeroeul*, *Hautrage-Etat* (local line to St. Ghislain, see p. 68), *Boussu-Haine*, *St. Ghislain* (p. 56), *Quaregnon-Wasmuel*, and *Jemappes*. — *Mons*, see p. 188.

From Tournai to Sotteghem, 36 M., railway in about 2½ hrs. (fares 4 fr. 40, 3 fr. 30, 2 fr. 20 c.). The chief intermediate station is (18½ M.) *Renaix* (p. 56).

Beyond Tournai the undulating and well-cultivated province of Hainault is traversed. *Mont St. Aubert* (p. 62) long remains con-

spicuous to the left. 20½ M. *Havinnes;* 24½ M. *Barry-Maulde.* 28 M. *Leuze*, a small stocking-manufacturing town on the *Dendre*, with a cruciform church restored in 1742, is the junction of the Ghent-Oudenaarde-Leuze-Blaton line (p. 56). 30 M. *Chapelle-à-Wattines;* 32 M. *Ligne*, which gives a title to the princely family of that name. About 1¼ M. from the station is the château of *Moulbaix*, built in imitation of Windsor Castle and belonging to the Marquis de Chasteler.

35 M. **Ath** (*Cygne; Paon d'Or; Hôtel de Bruxelles*, near the station; *Hôtel de l'Univers*, opposite the station), on the *Dendre*, formerly a fortress, with 9000 inhab., contains nothing to detain the traveller. The *Hôtel de Ville* was erected in 1600. The church of *St. Julian*, founded in 1393, was re-erected in 1817 after a fire. The *Tour de Burbant*, the most ancient structure in the town, dates in its lower part from 1150. A monument to *Eugène Defacqz*, a native of Ath who played a prominent part in the events of 1830, was erected in 1880. Numerous lime-kilns in the environs. About 3 M. from Ath are the interesting ruins of *Cambron-Casteau*, formerly one of the richest abbeys in Belgium; they belong to Count de Val de Beaulieu.

Ath is the junction for the line from Denderleeuw (*Alost*) to Grammont, Ath, and Jurbise (*Mons*): 34 M., railway in 2-2¼ hrs. (fares 4 fr. 20, 3 fr. 15, 2 fr. 10 c.). — *Denderleeuw*, see p. 11. The train ascends the left bank of the *Dender* or *Dendre*. 2½ M. *Okeghem*. Then (4½ M.) **Ninove**, an old town with 6400 inhab., the seat, as early as the middle of the 12th cent., of a Premonstratensian abbey, of which no trace remains; the parish-church contains two paintings by De Crayer. — The next stations are *Santbergen*, *Ideghem*, and *Schendelbeke*. 13 M. **Grammont**, see p. 185. — 16 M. *Acren*, the first place in Hainault; 17 M. *Lessines*, with porphyry quarries, is the junction of the Enghien-Renaix line (see p. 69); *Papignies; Rebaix*. — 25 M. **Ath**, see above. — Then *Maffles*, *Mevergnies-Attres*, *Brugelette* (with a large orphan-asylum conducted by nuns), *Lens*, and (34 M.) *Jurbise*, where the Brussels and Paris line is reached (see p. 183).

From Ath to Blaton, 12 M., railway in 40 min. (fares 1 fr. 45, 1 fr. 10, 70 c.). — The stations are small and uninteresting, with the exception of (7 M.) **Beloeil** (*Couronne; Duc de Brabant*), a village with the celebrated château and estate of the Prince de Ligne, which has been in possession of the family upwards of 500 years. Prince Charles Joseph of Ligne (1735-1814), the eminent general and statesman, gives a long account in his letters of this estate with its park and gardens, laid out by Le Nôtre. A statue to the prince has been erected in this village. The park is always open to the public. The château contains numerous curiosities of artistic as well as historic interest; a considerable library, with many rare MSS.; admirable pictures, including works attributed to *Dürer*, *Holbein*, *Van Dyck*, *Velazquez*, *Leonardo da Vinci*, *Michael Angelo*, and *Salvator Rosa*, and also specimens of many modern artists; relics (fragments of the 'True Cross' and the 'Crown of Thorns'), and numerous gifts presented to the family by emperors and kings, from Charles V. to Napoleon I.

Blaton is the junction for the lines to *Leuze* and *Tournai* (see p. 67), *Péruwelz-Tournai* (see p. 67), and *St. Ghislain-Mons* (p. 56), and of a branch-line to *Quevaucamps* and *Bernissart*.

From Ath to St. Ghislain (p. 56), 14 M., railway in about 50 minutes.

Beyond Ath are several small stations at which the express does not stop. From (44 M.) *Bassily* a branch-line diverges to *Renaix* (p. 56).

50 M. **Enghien,** Flem. *Edingen* (*Hôtel du Parc*, at the station), the next important place, a town with 3900 inhab., many of whom are occupied in lace-making ('point de Paris'), is the junction of the line from Ghent to Braine-le-Comte and Charleroi (R. 20). The fine old **Park* of the Duc d'Arenberg formerly contained the ancestral château of the Ducs d'Enghien, which was destroyed during the French Revolution. The old chapel, with its carved oaken door, contains a well-preserved triptych, ascribed to *Jan Coninxloo*. Adjacent is a *Capuchin Convent*, the church of which contains the beautiful alabaster *Tomb of Guillaume de Croy, Archbishop of Toledo (d. 1521), richly adorned with figures and ornaments in the style of the early Italian Renaissance.

From Enghien to Courtrai, 41½ M., railway in 2¼ hrs. (fares 5 fr. 10, 3 fr. 80, 2 fr. 55 c.). Principal stations: 12 M. *Lessines* (p. 68); 23½ M. *Renaix* (p. 56); 32 M. *Avelghem* (p. 59); 41½ M. *Courtrai* (p. 57). — To Braine-le-Comte, see p. 182. — Steam Tramway to (19 M.) *Cureghem* (p. 74).

The train quits the province of Hainault and enters Brabant. 53 M. *Bierghes;* 55 M. *Saintes;* 56 M. *Brages-Bellinghen.*

59 M. **Hal** (*Hôtel du Duc de Brabant*, well spoken of), situated on the Senne and the canal of Charleroi, with 9000 inhab., is celebrated throughout Belgium as a resort of pilgrims, on account of the miracle-working image of the Virgin in the church of **Notre Dame*, a pure Gothic edifice, begun in 1341 and consecrated in 1409.

The church possesses numerous costly treasures presented by Emp. Maximilian I., Charles V., Pope Julius II., Henry VIII. of England, the Burgundian Dukes, and the Spanish governors. The *High-altar is a fine Renaissance work in alabaster, executed by *Jan Mone* in 1533, with reliefs representing the seven Sacraments, statuettes of the four Evangelists and the four great Fathers of the Church, and a figure of St. Martin sharing his cloak with a beggar. The font, in bronze, was cast in 1446. A late-Gothic tabernaculum is also noteworthy. A monument in black marble, with the figure of a sleeping child, is dedicated to the son of Louis XI., who died in 1460. Another chapel contains 33 cannon-balls, caught and rendered harmless by the robes of the wonder-working image during a siege of the town.

The *Hôtel de Ville*, built in 1616, a slender three-storied brick building with a lofty roof, was successfully restored a short time ago.

From Hal to *Braine-le-Comte* and *Mons* (Brussels and Paris railway), see R. 19; to *Clabecq-Fauroeulx*, see p. 182.

60½ M. *Buysinghen;* 62 M. *Loth.* The country traversed is hilly. The line runs for some distance parallel with the canal of Charleroi. 64 M. *Ruysbroeck* was the birthplace of Johannes Ruysbroeck (1293-1381), the mystic. Near (66 M.) *Forest*, Flem. *Vorst*, the train crosses the winding *Senne*, which waters a rich pastoral district. The line intersects the Boulevards of Brussels, commanding a view of the Porte de Hal (p. 109) to the right, and soon stops at the Station du Midi.

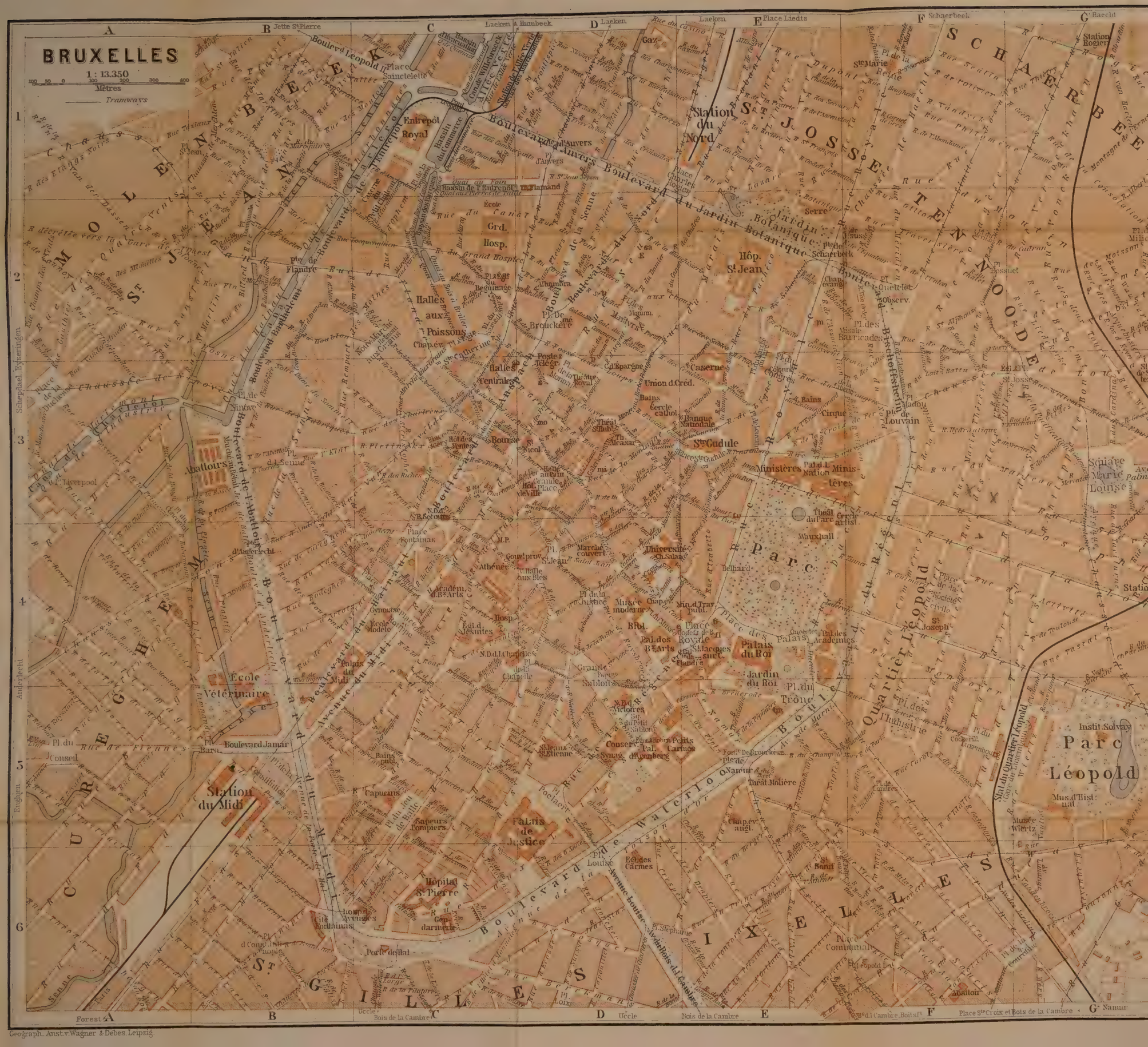
68 M. *Brussels* (p. 70).

12. Brussels. French, *Bruxelles.*

Arrival. There are three principal railway-stations at Brussels: 1. Station du Nord (Pl. E, 1), for Ostend, Antwerp (and Holland), Louvain, Liège, and Germany; entrance to departure-platform, in the Rue du Progrès, to the arrival-platform, Rue de Brabant and Place Charles Rogier. Good *Restaurant.* — 2. Station du Midi (Pl. B, 5), for Charleroi, Namur viâ Baulers, Braine-le-Comte, Tournai, and France (entrance to the ticket-office in the Rue Fonsny). — 3. Station du Quartier Léopold or *Gare du Luxembourg* (Pl. F, G, 5), for Ottignies, Namur, Givet (France), Luxembourg, Bâle (and Germany); but most of the trains on this line also start from the Station du Nord. — A fourth station (Pl. C, D, 1) is used for goods-traffic only. — The *Chemin de Fer de Ceinture* connects the several railway-lines, and also carries on a local traffic. — *Cab* with one horse from the station into the town 1 fr.; trunk 15 c., small articles free; the driver expects a gratuity. Comp. p. 73.

Hotels. The first-class hotels are all fitted with lifts and electric lighting; table-d'hôte at 6 or 6.30 o'cl.; pension in winter only. *Upper part of the Town*, pleasantly situated near the park: *Bellevue (Pl. b; E, 4), Place Royale 9, frequented by royalty and the noblesse, expensive, R., L., & A. from 5½, B. 2, déj. 5, D. 6, pens. 15, omn. 1¼ fr.; *Hôtel de Flandre (Pl. fl; E, 4), Place Royale 7, R., L., & A. from 5, B. 1½, déj. 4-5, D. 5, pens. from 13½, omn. 1¼ fr.; these two under the same management; *Hôtel de l'Europe (Pl. e; D. E, 4), Place Royale 1, R., L., & A. from 4½, B. 1½, déj. 4, D. 5, pens. 13½ fr.; *Hôtel Mengelle (Pl. m; E, 2), Rue Royale 103, to the N. of the Colonne du Congrès, R. 3-10, L. ½-1, A. 1, B. 1½, déj. 3-4, D. 5 fr.; *Hôtel de France (Pl. fr; E, 3, 4), Montagne du Parc 6, R. & L. 4-6, A. 1, B. 1½, déj. 3, D. 5, pens. 11-14 fr. — Grand Hôtel Britannique, Place du Trône 3 (Pl. br; E, 5), behind the Royal Palace, R. from 3, L. ¾, A. ¾, B. 1½, déj. 3, D. 4, pens. from 10 fr. — Less pretentious: Cullford's Hotel, corner of Rue de la Régence and Rue Bodenbroek (Pl. D, 5), D. 3½ fr.; Hôtel-Restaurant Prince of Wales, Rue Royale 64. R., L., & A. from 2½, B. 1 fr. (comp. p. 72).

Lower part of the Town: *Hôtel Métropole (Pl. mé; D, 2), Place De Brouckère, R., L., & A. from 4, B. 1½, déj. 4, D. 5, pens. 12½, omn. 1 fr., Grand Hôtel de Bruxelles (Pl. gh; C, D, 3), Boulevard Anspach 21, a large establishment with about 200 rooms, of which those opening on the glass-roofed court should be avoided, similar charges, both first-class houses. — *Hôtel de Suède (Pl. s; D, 3), Rue de l'Evêque 29, R. & A. 3½-6, L. ½, B. 1½, déj. 3, D. 5, pens. 13-15, omn. 1 fr.; *Hôtel de l'Univers (Pl. u; D, 2), Rue Neuve 48 and Boulevard du Nord 9, R., L., & A. from 4½, B. 1½, déj. 3½, D. 5, pens. from 10, omn. 1 fr.; *Hôtel de l'Empereur (Pl. E; D, 2), Rue Neuve 93, R., L., & A. from 4½, B. 1½, déj. 3, D. 4 fr.; *Hôtel de Saxe (Pl. sa; D, 2), Rue Neuve 111, R., L., & A. from 4, B. 1½, déj. 3, D. 4, pens. 12 fr., no table-d'hôte, patronized by Germans; *Grand Hôtel Central, Place de la Bourse, opposite the Exchange (Pl. C, 3), R., L., & A. from 3, B. 1¼, déj. 3, D. 4, pens. 10, omn. 1 fr. (lift); *Hôtel de la Poste (Pl. p; D, 3), Rue Fossé-aux-Loups 30, R., L., & A. 4-8, B. 1½, déj. 2½, D. 4, omn. 1 fr.; Rocher de Cancale, Rue Fossé-aux-Loups 11, R., L., & A. from 2½, B. 1, déj. 2, D. 3, pens. 7 fr. The following five are well-known Belgian houses, with good cuisine: Grand Miroir (Pl. mi; D, 3), Rue de la Montagne 28; Hôtel de Vienne (Pl. v; D, 3), Rue de la Fourche 24-26; Hôtel de Bordeaux, Rue du Midi 135 (Pl. C, 4), R., L., & A. 4, déj. 2½, D. 3, pens. 10 fr.; Hôtel de Cologne, Rue de la Fourche 17-20, R. 2½-3½, B. 1, déj. 2, D. 2½ fr., commercial; Grand Monarque (Pl. mo; D, 3), Rue des Fripiers 17. — Hôtel de la Campine, Marché aux Poulets 45; Hôtel de la Cathédrale, Place Ste. Gudule 17, 18 (Pl. E. 3), R., L., & A. 3, B. 1, déj. 2, D. 3-5, pens. 10 fr. — Hôtel Royal, Boulevard du Hainaut 87, R. & A. 1½-2½, L. ¼, B. ¾ fr.; Hôtel-Restaurant du Progrès, Rue de l'Amigo 1, beside the Hôtel de Ville, R. 1¼, B. ½, D. 1¼ fr. — *Near the Station du Nord:* Grand Hôtel Gernay, Boulevard du Jardin Botanique 13, R., L., & A. from 3, B. 1, déj. 2½, D. 3, pens. from 7 fr.; Hôtel-Café des Boulevards et Venitien, Place Charles Rogier 1, R. from 3, B. 1 fr.;


BRUXELLES
1 : 13.350
Mètres
Tramways
Boulevard Léopold II
Boulevard d'Anvers
Boulevard du Jardin Botanique
Boulevard de l'Abattoir
Boulevard du Midi
Boulevard du Hainaut
Boulevard de la Senne
Boulevard Barthélemy
Boulevard Bischoffsheim
Boulevard du Régent
Boulevard Lemonnier
Boulevard Waterloo
Boulevard de la Woluwe
Boulevard de la Reine
Boulevard de Waterloo
Boulevard de Dixmude
Boulevard de Charleroi
Boulevard de Jamar
Avenue du Midi
Avenue Louise
Avenue de la Toison d'Or
Avenue de la Porte de Hal
Avenue de la Couronne
Avenue de Tervueren
Avenue de Cortenbergh
Avenue de Broqueville
Avenue de Stalingrad
Avenue de Roodebeek
Avenue de Boitsfort
Avenue de la Chasse
Avenue de la Forêt de Soignes
Avenue de la Cambre
Avenue de la Chapelle
Avenue de la Porte de Namur
Avenue de la Reine
Avenue de la Renaissance
Avenue de la Toison d'Or
Avenue de la Victoire
Avenue de la Woluwe

Gr.-Hôt. Cosmopolite, Hôtel Royal-Nord. R., L., & A. from 2½-3, B. 1, déj. 2½, D. 3½, pens. from 8 fr.; Grand Hôtel de la Marine, R. from 3, B. 1, déj. 2¼, D. 3 fr., Grand Hôtel St. Jean, all with cafés-restaurants; Hôtel de Bavière. R., L., & A. from 2½, B. 1 fr., with restaurant; Hôtel du Rhin, Rue de Brabant 14, R., L., & A. 2, B. 1, pens. from 4 fr.; these two German; etc. — *Near the Station du Midi:* Hôtel des Acacias, de l'Espérance (good restaurant), both in the Rue Fonsny; *Hôt. de la Terrasse (Pl. te; B, 5), Boul. du Midi 54, at the corner of Boul. du Hainaut, with restaurant; etc. — Some of the Tavernes mentioned on p. 72 contain cheap and comfortable rooms for gentlemen.

Pensions. The following family-hotels and pensions are largely patronized by British travellers. *Witcher's Family Hotel*, Boul. de Waterloo 23-25, pens. 6-10 fr.; *De Boek's Family Hotel*, Avenue de la Toison d'Or 54 (Place Louise), 6½-10 fr.; *L. Moreau*, Rue Joseph II. 1, pens. from 8 fr.; *S. Bernard*, Rue Belliard 48 & 50, highly spoken of; *Mme. Gachet*, Rue Caroly 10, 5-6 fr.; *Mrs. Bradbury*, Rue des Chevaliers 16, from 6 fr.; *Mrs. Wright*, Rue de la Concorde 61, Avenue Louise, 6 fr., highly spoken of; *Mme. Janssens*, Rue de Jonker 23 (Porte Louise), from 6 fr.; *Molinier-Schumacher*, Rue Stassart 82, from 5 fr.; *Mlles. Heymann*, Rue du Cirque 3, pens. 7-10 fr.; *Mme. Schürmann*, Rue d'Orléans 64, 6-8 fr.; *Mlles. Neef*, Rue des Deux Eglises 8, Quartier Léopold, 6-8 fr.; *Mlle. de Meurs*, Rue de Florence 27, 6-8 fr.; *Mrs. Huntley*, Rue Guimard 4 and Place de l'Industrie 9, pens. 6-8 fr.; *Miss Jones*, Rue de la Longue-Haie 47, Avenue Louise, 5-7 fr.; *Mme. Bourrecoud*, Rue Jourdan 6, Avenue Louise, 6-9 fr.; *Mme. Bourain*, Rue de la Source 72. Chaussée de Charleroi, 5-10 fr.; *Mme. Velut*, Rue Berckmans 25, from 4 fr.; *Tremory*, Rue de Florence 28, Avenue Louise. 5-8 fr.; *Mlles. Tavride*, Rue Souveraine 87, Avenue Louise, from 5 fr.; *Mme. Lenaieur*, Rue de la Longue-Haie 12. Avenue Louise, 6-12 fr.; *Mme. Matthys*, Rue du Prince Royal 42; *Drapier*, Avenue de la Toison d'Or 87, 5-7 fr.; *Mme. Allante*, Boul. de Waterloo 81, 5-8 fr.; *Mme. Deltenre*, Rue des Drapiers 21, 5-8 fr.; *Termonia*, Rue d'Edimbourg 31, from 4 fr.; *Nees*, Avenue de la Toison d'Or 3, 5-9 fr.; *Verbeeck*, Rue d'Angleterre 51, near the Station du Midi. 6-8 fr.; *Mme. Busé*, Rue de l'Esplanade 9, Rue des Drapiers 59, Rue de Naples 31, R. & B. from 5 fr.; also R. only.

Cafés are very numerous and generally good (coffee 30 c., beer 30 35 c., ices 70 c.). The most frequented are in the Boulevard Anspach and the Place de la Monnaie. **Café Métropole*, in the Hôtel Métropole (p. 70); **Sesino*, Boul. Anspach 3, **Café du Grand Hôtel* (p. 70), a little to the N. of the Exchange, both with large billiard rooms; several cafés in the Place de la Bourse; **Mille Colonnes*, Place de la Monnaie, the oldest of the large cafés; *Universel* (p. 75), Montagne aux Herbes Potagères 2-4 (Pl. D, 3), music in the evening; several frequented cafés in the Place Rogier, near the Gare du Nord. — **Ices** at the cafés, also at the following confectioners: *Brias & Co.*, Rue Cantersteen 5 (Pl. D. 4); *Mathis*, Rue Treurenberg 25 (Pl. E, 3); *Marchal*, Rue de l'Ecuyer 44-48 (Pl. D, 3); *V. Wehrli*, Boul. Anspach 42.

Restaurants. At the chief hotels. Also: **Frères Provençaux*, Rue Royale 40, by the park, D. from 5 to 7.30 p.m. 5 fr.; **Café Riche*, Rue Léopold 2, at the corner of the Rue de l'Ecuyer; **Petit Vatel*, Avenue de la Toison d'Or 17. These are elegantly fitted up, and resemble the leading restaurants of Paris. Of equal excellence, but less sumptuously fitted up and therefore rather less expensive, are a number of restaurants in the narrow streets between the Marché aux Herbes and the Market Place, frequented almost exclusively by Belgians: **Epaule* or *Gigot de Mouton*, **L'Etoile*, both in the Rue des Harengs; *Faille Déchirée*, Rue Chair et Pain. — The viands and wine (especially the claret and burgundy) are excellent, but expensive. The portions are generally ample, so that a solitary diner pays for more than enough. A single portion of soup or beefsteak or filet de bœuf is enough for two persons, and a single portion of any of the other dishes is enough for three.

Next in order to the above houses come the **Cafés-Restaurants** and **Tavernes**, at which the cuisine is somewhat less elaborate and the charges correspondingly lower. Between 11 a.m. and 2 p.m. (déjeuner) and

between 5 and 8 p.m. (dinner) a choice of dishes *(plats du jour)* may always be obtained; the charges are déj. 3/4-1 1/4 fr., D. 1-1 1/2 fr.; soup or cheese (English, Dutch, or 'Gruyère') 40-50 c. extra. Dinners *à prix fixe*, 2-5 fr., may also be obtained in many of these houses. The waiters' arithmetic should be checked, as 'errors' occasionally occur. Waiter 15-30 c. The usual beverage is English ale or stout or Belgian or German beer. The first is best obtained in the Tavernes of the upper town and in other houses with English names (30 c. per half-pint), while the last (30-40 c. per glass) is found chiefly in the cafés of the lower town. The following are the most conveniently-situated of these establishments. In the Upper Town: **Taverne du Globe*, **Taverne de la Régence*, both in the Place Royale; *Taverne Guillaume*, Rue du Musée 20; *Taverne Fontaine*, Place du Musée 10; *Prince of Wales*, Rue Royale 64. — In the Lower Town: **Taverne Royale*, Passage St. Hubert and Rue d'Arenberg; **Restaurant du Cercle*, Rue Léopold 3; *Restaurant de la Monnaie*, Rue Léopold 7; **Taverne de Londres*, Rue de l'Ecuyer 19-21; *Taverne Moury*, Rue de l'Ecuyer 59; these all near the Place de la Monnaie (Pl. D, 3); *Café des Mille Colonnes* (p. 71), Place de la Monnaie; *Grande Taverne Allemande*, Rue des Bouchers 37 (R. 2 1/2 fr.); *Taverne St. Jean*, Rue St. Jean 22, Rue du Progrès (near the Gare du Nord), and Boul. Anspach (see below); *Restaurant Jean Dubois*, Rue de la Bourse 12; *Restaurant de la Bourse*, at the back of the Exchange; **Au Filet de Sole*, Rue Grétry 1, near the Halles Centrales. — In the Boulevard Anspach: 4, *Aux Augustins*, near the Place De Brouckère, a new and elegant establishment; 8, *Taverne Bass*, by the Galerie de la Poste (Pl. D, 2, 3); 44, *Taverne St. Jean;* 52, *Taverne Joseph* (also R., 2 1/2-4 fr.). — *Hôtel-Restaurant Duranton*, Avenue Louise 82, on the way to the Bois de la Cambre, somewhat inconveniently situated.

Beer Houses. English Ale and Stout: *Old Tom Tavern*, Rue des Princes, Place de la Monnaie, next the Trois Suisses. — German Beer: *Taverne de Munich*, Rue de la Madeleine 60 (with garden); *Tav. Jean*, Impasse du Parc (Pl. E, 3); *Trois Suisses*, Rue des Princes, with another entrance in the Rue Fossé-aux-Loups; *Grande Brasserie de Pilsen*, Rue des Princes 18, near the Place de la Monnaie; *Tav. Clarenbach*, in the Passage des Postes, which leads from the back of the post-office to the Boul. Anspach; *Happel*, Boul. Anspach 62, at the corner of the Marché aux Poulets, to the N. of the Exchange; and many others. — Belgian Beer, brewed in the German manner and called *Munich* or *Bock*, is sold in many café-restaurants. The ordinary Belgian beer *(Faro, Louvain, Lambic, Uitzet, Bock National)* is largely consumed by the natives, but will probably be found unpalatable by strangers. The *Estaminets*, or beer-houses, are very numerous.

Wine Rooms. Rhine wine and Moselle: **J. W. Huesgen* ('Moselhäuschen'), Boulevard du Nord 126; *Rheinische Weinstube*, Rue de la Reine 15, next the Mint; Rue Henri Maus 29, next door to the Exchange. — Spanish and Portuguese wine: *Continental Bodega Co.*, Rue de Louvain 2, in the Passage (Galerie du Roi 28), and Rue de Namur 2; *Central Tienda*, Boulevard Anspach, corner of the Marché aux Poulets. — Italian wines: *F. Cirio*, Rue de la Bourse 18, 20; *Sesino & Battagliero*, Rue Léopold 21. — Wine may be obtained by the glass or by the bottle in these establishments.

Baths. *Bain Royal* (Pl. F, 3), Rue de l'Enseignement 62 (cold and swimming baths) and Rue du Moniteur 10 (warm baths, 1 fr. 20 c. to 2 fr.); *Bains St. Sauveur* (Pl. 3; D, 3), Montagne aux Herbes Potagères 43, with swimming-basin (1 fr.); *Bains du Centre*, Boul. Anspach 73.

Shops. The best are in the Rue de la Madeleine and Montagne de la Cour, where the fashionable world does its shopping; also in the Rue Neuve and the Passages. Fancy Articles: *Couplet*, Montagne de la Cour 69; *Mills*, Rue de la Madeleine 57. — Bronzes: *Compagnie des Bronzes*, Rue d'Assaut 28; *Luppens*, Boulevard Anspach 48 and Boulevard du Nord 151-155. — Travelling Requisites: *Old England*, Montagne de la Cour 94.

Brussels Lace. The following are the most important houses for this speciality: *Georges Martin (Compagnie des Indes)*, Rue de la Régence 1; *Daimeries-Petitjean*, Rue Royale 2; *Müser Frères*, Boulevard de la Senne 44; *Sabbe-Bamps*, Montagne de la Cour 70; *Baert & Co.*, Place des Mar-

tyrs 22; *De Vergnies & Soeurs*, Rue des Sablons 13; *Sacré*, Rue de Bériot 27; *Savino*, Rue de la Madeleine 43; *Buckholtz*, Rue Léopold 5; *Voss-Michel*, Galerie de la Reine 8 and Rue Neuve 110; *Wengler & Strunck*, Rue des Cendres 8; *E. Kaufmann*, Passage (Galerie du Roi 3); *J. Kaufmann*, Rue Neuve 90. The recommendations of commissionaires and other touts should be disregarded, as they are rarely disinterested. — About 130,000 women are employed in this manufacture in Belgium, and the value of their work is about 50 million fr. annually. Lace to the value of 2 or 3 million fr. is annually exported from Brussels to Paris.

Booksellers. *Office de Publicité* (Lebègue & Co.), Rue de la Madeleine 46; *Kiessling & Co.*, with lending-library, Montagne de la Cour 54; *Muquardt*, Rue des Paroissiens 20; *Spineux*, Montagne de la Cour 86. — ENGRAVINGS: *Géruset*, Rue de l'Ecuyer 35; *E. Gérard*, Rue de la Régence 1; *Leroy Frères*, Place du Musée 12; *Becker-Holemans*, Rue de Namur 7; *Dietrich & Co.*, Montagne de la Cour 50. — PHOTOGRAPHS: *E. Ghilain*, Montagne de la Cour 33; *Cerf*, Galerie du Roi; etc.

Money Changers: *Crédit Lyonnais*, Rue Royale 72 and Boulevard Anspach 27; *J. Bicker*, Marché aux Herbes 91; *E. Peemans & Co.*, Rue de la Madeleine 6; *Samuel & Co.*, Rue des Fripiers 52; *G. Veldekens*, Rue des Fripiers 51.

Post and Telegraph Office. The central office (p. 105) is in the Place de la Monnaie (Pl. D, 2, 3); open from 5 a.m. to 8 p.m. There are also numerous branch-offices, open from 7. a.m. to 7 p.m., all with telegraph-offices: at the railway-stations, Place de la Chancellerie 1, Rue de Louvain (Palais de la Nation), Avenue de l'Astronomie 27, Boulevard de Waterloo 9, Place de la Chapelle 6, etc.

International Intelligence Office, Rue Royale 1 (Hôtel Bellevue), for securing railway-tickets, forwarding luggage, etc. — *Cook's Tourist Office*, Rue de la Madeleine 41. — *Office des Voyages*, Boul. Anspach 41.

Cabs (*Voitures de Place*). For the purposes of the cab-tariff, Brussels and its neighbourhood are divided into two zones. The first of these (*Premier Périmètre*) includes Laeken (except the royal palace) to the N. and the Exhibition district to the E., on the S.E. it extends to the Bois de la Cambre, and on the W. to the Girdle Railway (and at certain points beyond it). The second zone (*Deuxième Périmètre*) includes the entire municipal district of Brussels. The tariff in both zones is the same, but when the cab is dismissed in the second zone, 1 fr. extra is due as return-money. The following is the tariff for cabs holding 1-3 persons.

From 6 (in winter 7) a.m. till midnight, for ½ hr., one-horse cab 1 fr., each ¼ hr. additional 50 c.; two-horse, 1 fr. 50 c. and 75 c. From midnight to 6 or 7 a.m., for ½ hr., one-horse 2 fr., each ¼ hr. additional 1 fr.; two-horse, 3 fr. and 1 fr. 50. — Trunk 25 c., small luggage free. Gratuity of 10-25 c. to the driver usual.

The fares of the '*Voitures de Grande Remise*', superior vehicles, with coachmen in livery, are higher.

Tramways (Horse Cars; comp. the Plan and the Map, p. 114). The cars run every 10 or 20 min. from 7 a.m. to 10 p.m. (in summer later); fares 10-60 c. according to the distance traversed; 5 c. extra in the hinder part (1st cl.) of the cars. — 1. From the *Station du Nord* to the *Station du Midi* by the *Lower Boulevards* (Pl. C, B, 1-6). — 2. From *Laeken* through the Rue du Progrès to the *Station du Nord* and by the *Inner Boulevards* (Pl. D, C, 1-5) to the *Station du Midi* (white boards and green lamps). — 3. From *Laeken* through the Chaussée d'Anvers, Rue de Laeken, Rue van Artevelde, Chaussée de Mons to the suburbs of *Cureghem* and *Anderlecht*.

4. From the *Rue du Pavillon* in Schaerbeek to the *Station du Nord* and viâ the *Inner Boulevards* to the *Station du Midi* and *St. Gilles* (black boards and yellow lamps).

5. From the *Place Liedts* in Schaerbeek to the *Station du Nord* (Pl. E, 1) and viâ the *Inner Boulevards* to the *Station du Midi* and *Forest* (yellow boards, red lamps).

6. From the *Place de Ninove* (Pl. B, 3), by the Boul. Barthélemi, Rue du Grand Hospice, Place du Béguinage, Rue Fossé-aux-Loups, Rue du Schaerbeek, Place Quetelet, and Rue Josaphat, to the *Station Rogier* (Pl. G, 1).

7. From the *Place Royale* (Pl. E, 4) through the Rue Belliard to the *Parc Léopold* (Pl. G, 5).

8. From the *Place du Luxembourg* (Pl. F, 5) viâ the Place des Palais, Place Royale, Place du Grand Sablon, the new Rue St. Joseph, Rue Blaes, and Rue d'Angleterre, to the *Gare du Midi* (Pl. B, 5); blue boards.

Electric Tramways: 1. From the Station du Nord to the Station du Midi by the *Upper Boulevards* (Pl. E, F, 2-5; p. 108). — 2. From the *Place Royale* (p. 78) by the Rue Régence, Avenue Louise, Chaussée de Charleroi, Avenue Brugman to *Uccle* (beyond Pl. D, 6). — 3. From the *Place Rouppe* (Pl. C, 4; p. 108) by the Boulevard du Midi and Chaussée de Waterloo to the Vert Chasseur, at the S.W. corner of the *Bois de la Cambre*, about 1½ M. from the race-course at Boitsfort (p. 116). — 4. From *Schaerbeek* (Rue Teniers; beyond Pl. F, 1) through the *Rue Royale*, then either across the *Place des Palais* and through the *Boulevard de Waterloo* (yellow name-boards and yellow lamp in front, green behind) or through the *Rue de la Régence* (red boards and red lamp in front, green behind), to the *Avenue Louise* (Pl. D, 6) and the *Bois de la Cambre* (p. 116). — 5. From the *Impasse du Parc* (Pl. E, 3) through the *Rue de la Loi* to the *Rond Point* (beyond Pl. G, 4; near the *Palais du Cinquantenaire*, p. 112) and by the Avenue d'Auderghem to the barracks of *Etterbeek*. — 6. From the *Rue de Louvain* (Pl. E, 3) by the Boulevard du Régent, Rue Bosquet II, Square Ambiorix, Avenue de la Renaissance (*Palais du Cinquantenaire*) and the new Avenue to *Tervueren*. — 7. From the *Porte de Namur* (Pl. E, 5) by the Rue du Champ de Mars, Rue du Trône, Chaussée de Wavre, Place Jourdan, Avenue des Nerviens (*Palais du Cinquantenaire*) to *Tervueren*.

Steam Tramways (comp. the time-tables mentioned at p. xvi and the map, p. 114). 1. From the former *Porte de Namur* (Pl. E, 5; see p. 108) by the Chaussée d'Ixelles (or by the Chaussée de Wavre) to the Petite-Suisse at the N.E. corner of the *Bois de la Cambre* (p. 116). Some trains stop at the Boulevard Militaire, near the Petite-Suisse, and thence go on to the race-course of *Boitsfort* (p. 116). — 2. From the church of Ste. Marie at Schaerbeek (p. 109) by the Rue des Côteaux, the *Place St. Josse-ten-Noode* (Pl. G, 3), Avenue Livingstone, *Chaussée d'Etterbeek* (skirting the *Parc Léopold*, p. 111), Place Ste. Croix to the Petite-Suisse near the *Bois de la Cambre*, or to the race-course at *Boitsfort* (see above). — 3. From the *Place Rouppe* (Pl. C, 4; p. 108) by the Boulevard du Midi to the suburbs of *Cureghem* and *Anderlecht* and farther on viâ *Lennick-St. Quentin* to *Enghien* (19½ M.; p. 68). — 4. From the *Porte de Ninove* (Pl. B, 3) by the Chaussée de Ninove to (5½ M.) *Schepdael* and (8½ M.) *Eyseringen*. — 5. From the *Place Charles Rogier* (Station du Nord, Pl. E, 1) by the Allée Verte to *Laeken* (p. 115) and farther on to (11 M.) *Humbeek* (p. 116). — 6. From the *Place St. Josse-ten-Noode* (Pl. G, 3) by the Chaussée de Louvain to *Evere*, to the Central Cemetery (p. 116) and to *Sterrebeek*. — 7. From the church of Ste. Marie at Schaerbeek (p. 109) viâ *Evere*, *Haren*, *Dieghem* (p. 200) to *Haecht* (p. 136).

Theatres. *Théâtre Royal de la Monnaie* (Pl. D, 3), Place de la Monnaie, for operas only; open almost every day in autumn, winter, and spring. Performances begin at 7 or 8. Fauteuils d'orchestre and premières loges 6 fr.; balcon (reserved seats in front of the best boxes) and secondes loges 5 fr.; parquet (between the stalls and pit) and secondes loges, at the side, 4 fr.; troisièmes loges and parterre (pit) 2 fr.; seats previously secured ('en location') cost ½-1 fr. each additional; bureau de location open daily 10-3 o'clock. — *Théâtre Royal du Parc* (Pl. E, 3, 4), built in 1782, comedies, vaudevilles, dramas; best seats 5 fr. — *Théâtre des Galeries St. Hubert* (Pl. D, 3; operas, dramas, comedies, vaudevilles), in the Passage of that name (p. 104), with accommodation for 1500 spectators; best boxes 5 fr. — *Théâtre Molière* (Pl. E, 5), Rue du Bastion,

for dramas and vaudevilles; best seats 5 fr. — *Théâtre Flamand* or *Vlaamsch Schouwburg* (Pl. D, 1), Rue de Lacken 124 A; best seats 2½ fr. — *Théâtre du Vaudeville*, in the Passage (Galerie de la Reine 15), comedies and broad farces. — *Théâtre de l'Alcazar* (Pl. D, 3), Rue d'Arenberg (near the Galerie St. Hubert), operettas and farces; best seats 4 fr. — *Alhambra* (Pl. D, 2), Boulevard de la Senne 18, operettas, spectacular pieces. — *Circus* (Pl. E, 3), Rue de l'Enseignement. — CAFÉS-CONCERTS: *Cabaret Artistique du XVI^e Siècle*, Rue d'Arenberg (good music only); *Café Universel* (p. 71), Rue de l'Ecuyer; *Victoria*, Rue des Fripiers 14 (in winter only).

Concerts in winter in the Conservatoire de Musique (Pl. D, 5; p. 100), Rue de la Régence, at the corner of the Petit-Sablon, given by the *Conservatoire Royal de Musique*; admission 1-3 fr. — 'Concerts populaires et classiques' 4 times in winter in the Théâtre de la Monnaie (p. 105). — Open-air concerts in the *Park* daily in summer (1st May to 31st August) 3-5 p.m.; at the *Wauxhall* (Pl. E, 3, 4; p. 79), at the N.E. corner of the Park, concert by the orchestra of the royal theatre at 8 p.m. (1 fr.); etc.

Popular Festivals. 'Kermesse' from the middle of July to the middle of August, and the anniversary of the Revolution ('fêtes nationales') on July 21st, and the preceding or following days, on which occasions Flemish merriment becomes somewhat boisterous. — *Horse Races*, several times annually, at the Hippodrome, on the road to Boitsfort (see p. 116), at Groenendael (p. 197), and at Forest (p. 117).

Embassies. American Minister, *Hon. Bellamy Storer*; Consul, *Col. G. W. Roosevelt*, Boul. de Waterloo 75. — British Minister, *Hon. Sir F. R. Plunkett*; Vice-Consul, *T. E. Jeffes, Esq.*, Rue d'Edimbourg 35.

English Physicians. *Dr. Collignon*, Rue des Chevaliers 24; *Dr. Thomson*, Rue d'Egmont 14. — **Dentist**, *Dr. George Fay*, Rue Joseph 23. — **Chemists.** *Delacre*, Montagne de la Cour 80; *Delchevalerie*, Rue de Namur 74.

English Bankers. *Messrs. Bigwood & Morgan*, Rue Royale 16; *Suffield & Co.*, Montagne de la Cour 81. — **Solicitors.** *T. E. Jeffes, Esq.*, Rue d'Edimbourg 35; *A. F. Chamberlayne, Esq.*, Rue Souveraine 91, Avenue Louise. — *The Belgian Times* is an English daily paper appearing at Brussels (head-office, Rue de la Madeleine 18).

British Institute and Home for Governesses and Servants, Rue de Vienne 26 (resident honorary secretaries, Mrs. C. L. Jenkins and Miss Young). — *British Charitable Fund*, established 1815; Hon. Sec., Rue de la Loi 82.

English Club, 1 Avenue de la Toison d'Or.

Brussels Cricket & Lawn Tennis Club, Avenue de Longchamp (tramway).

English Church Service at the *Church of the Resurrection*, Rue Stassart (Pl. E, 6; services at 8.30, 11, 3.30, and 6.30; chaplain, *Rev. N. S. Hodson, M. A.*); at *Christchurch*, Rue Crespel, Avenue de la Toison d'Or (11 a.m. and 7 p.m.; chaplain, *Rev. W. R. Stephens, M. A.*); and at the Protestant Church in the Rue Belliard (12 noon and 4 p.m. French Protestant services in the last-named church, in the Chapelle du Boulevard de l'Observatoire, and in the Chapelle du Musée. German Protestant services also in the last-named. Flemish Protestant service at Rue Blaes 70. — *Synagogue*, Rue de la Régence, see p. 100.

Collections, Museums, etc. (to the government collections free admission, see p. xv). — *Armour* at the Porte de Hal (p. 109), daily 10-4.

Bibliothèque Royale (p. 92), daily 10-4, Nov. to Febr. 10-3 (closed in Passion Week).

Botanic Garden (p. 109), daily till dusk; admission to the hot-houses by payment of a fee, 9-12 and 1-4 (not on Sundays).

Exchange (p. 107), daily except Sat.; business-hours 1-3 p.m.

Hôtel de Ville (p. 102); interior Sun. 10-12, week-days 10-3, ½ fr.; ascent of the tower, ½ fr.

Musée d'Art Monumental et Industriel, in the Palais du Cinquantenaire (p. 112), daily 10-5, in winter (Oct. 1st to April 30th) 10-4.

Musée Communal (p. 103), daily 10-4 (on Tues. 10-2).

Musée Scolaire (p. 115), daily except Frid. 10-4, in winter Sun. Thurs. 10-4.

**Musée Wiertz* (p. 111), daily 10-5 (in winter 10-4).

Natural History Collection (p. 111), daily 10-3, Sun. and holidays 10-4.

Palais des Académies (frescoes in the hall; p. 80), daily; 50c.

Palais Arenberg (picture-gallery, p. 99), shown on week-days, 10-4, in the absence of the Duke (strangers are sometimes admitted when the Duke is at home on sending in their cards); fee 2 fr.

Palais de la Nation (p. 81), adm. except during the session (Nov.-May) 1 fr., less for parties; tickets for the galleries only on previous (written) application to the bureau (quaesture).

Palais Royal (p. 80), shown in absence of the King only, and by special permission of the 'grand maréchal de la cour'; fee 2 fr.

Picture Gallery (old pictures, p. 85), daily 10 to 3, 4, or 5; on the 2nd and 4th Mon. of each month not before noon.

Picture Gallery (modern pictures, p. 93), daily 10 to 3, 4, or 5; on the 2nd and 4th Mon. of each month not before noon.

Pictures, see also Musée Wiertz, Palais Arenberg.

Principal Attractions: Park (p. 79) and its environs; Congress Column (p. 81); Cathedral (p. 81); Museum (p. 84); Palais de Justice (p. 100); Market-place and Hôtel de Ville (p. 102); Mannikin Fountain (p. 104); the Boulevards and Exchange (p. 107); Musée Wiertz (p. 111); Palais du Cinquantenaire (p. 112); Drive in the Bois de la Cambre (p. 116).

Brussels, the capital of Belgium, the residence of the royal family, and the seat of government, is situated nearly in the centre of the kingdom, on the *Senne*. The city consists of the lower part on the N.W. side, traversed by several canals and ramifications of the Senne, most of which are now vaulted over, and the upper part on the S.E. side, covering the slope which gradually rises from the river. In 1896 the population was 190,000, or including the ten suburbs (named from the N. towards the E., S., and W.: *Schaerbeek, St. Josse-ten-Noode, Etterbeek, Ixelles, St. Gilles, Cureghem, Anderlecht, Koekelberg, Molenbeek-St-Jean, Laeken*) about 500,000. There are nearly 2000 English residents. Most of the latter reside in or near the *Quartier Léopold* (p. 110), the highest and pleasantest part of the town. The commerce of Brussels is comparatively small in extent, but its manufactures of lace (p. 72), furniture, bronzes, carriages, and leather articles are very important.

The chronicles of the 8th cent. make mention of a village named 'Brucsella' (*broek*, marsh; *broeksele*, dwelling on the marsh), and a document of Otho the Great proves that there was a church here in 966. In 977, Duke Charles of Lorraine selected Brussels as his residence and built a palace in the island of St. Géry. In the 11th cent. the town was considerably extended and surrounded by walls, and soon became an important station on the great commercial route between Bruges and Cologne. The princes and nobility erected their mansions on the heights rising gradually from the Senne, among them the Counts of Louvain, the sovereign lords of the country, who afterwards assumed the title of Dukes of Brabant (12th cent.). The Burgundian princes, who subsequently resided here (15th cent.), were generally surrounded by a large retinue of French knights, in consequence of which, even at that period, French became the most fashionable language among the nobility of the Netherlands. The character of the city and its inhabitants thus

gradually developed itself, the court and the nobility, with their French language and manners, being established in the upper part, while the lower quarters were chiefly occupied by the trading community and the lower classes, whose language and character were essentially Flemish.

After the Netherlands passed into the possession of the Hapsburgs in 1477, Brussels became the seat of a brilliant court, which attained the height of its magnificence under Charles V. Philip II. made it the official residence of the Stadtholder of the Netherlands, and Margaret of Parma (p. xvii) here performed the duties of that office. Brussels was the scene of the first rising of the Netherlands against the Spanish dominion (1566; see p. 100), but at the end of the protracted conflict the city remained in the hands of the Spaniards. During the wars of Louis XIV. and Louis XV. Brussels had much to suffer. Its refractoriness under the galling yoke of the Austrian governors was another source of disaster (see p. 106), but a better state of affairs was introduced by the mild rule of Maria Theresa and her stadtholder, Duke Charles of Lorraine (1741-80). After the wars of the French Revolution and the First Empire, Belgium was united in 1815 in one monarchy with Holland, and Brussels alternated with the Hague as the seat of the States General and the residence of the king. The revolution which ended in the separation of Belgium and Holland broke out at Brussels in 1830; and on July 21st of the following year, the new King of Belgium, Leopold of Saxe-Coburg-Gotha, entered the city in state. At that time Brussels contained about 100,000 inhabitants.

The diverse character of the upper and lower city, of which we have spoken above, is still distinct at the present day. The upper part of the city contains the Royal Palace, the ministerial offices, the embassies, and the mansions of the nobility and gentry. The lower town, on the other hand, is devoted almost entirely to industry and commerce. The spacious market-place, with the magnificent Hôtel de Ville and the mediæval guild-houses, presents a very striking picture, and affords an idea of the ancient glory of the city, but the advance of modern improvement has left few other relics of antiquity. The most conspicuous step in this direction has been the construction of the Inner Boulevards.

Sketch of Art in Brussels. During the two golden ages of Flemish art in the 15th and again in the 17th cent., Brussels held a subordinate position, when compared with other Belgian towns, such as Ghent, Bruges, and Antwerp; but the appointment of *Roger van der Weyden the Elder* to the office of civic painter in 1436 (p. xli) is sufficient proof that art was not neglected here. The prosecution of the fine arts, as indeed that of liberal pursuits in general, fell entirely into abeyance in the 18th century. The name of Brussels, however, again became known in connection with painting after the year 1815, when *Jacques-Louis David*, the famous head of the modern French school, banished from Paris as a regicide, took up his abode here. David was too old to found a new school, but it was owing to his influence that the classical style remained longer dominant in Brussels than in other Belgian art-centres. *Navez*, *Portaels*,

and *Mathieu*, who flourished here during the third and fourth decades of the present century, are good representatives of the correct and careful, though at the same time cold and lifeless style which then prevailed at Brussels, particularly in the domains of sacred art.

In the remarkable revolution in taste and practice which took place in Belgium after 1830, Brussels took little part, the movement being headed by Antwerp. The political importance and wealth of the city, however, assembled here an important colony of artists. The most distinguished names about 1840-50 are those of *Louis Gallait* (1810-87; p. 62) and *Edouard de Biefve* (1809-82), whose 'Abdication of Charles V' (p. 94) and 'Compromise of the Belgian Nobles' (p. 96) won them ardent admirers far beyond the confines of Belgium, especially in Germany, where their powerful colouring and careful naturalism worked almost as a revelation. The fact of their having given expression to national ideas, and celebrated the praises of Egmont in particular, has contributed not a little to the popularity of both these masters. In a later generation the following have acquired eminence as historical and genre painters: *Slingeneyer*, *Markelbach*, *Madou* (d. 1877), *Stallaert*, and *De Vriendt*.

Soon after 1830 French influence made itself apparent in Brussels, as in Antwerp, without, however, overcoming the indigenous Flemish characteristics. The leading representatives of this French element on Belgian soil are perhaps *Alfred Stevens* and the genre painter *J. Willems*. While Stevens prefers to paint fashionable ladies, his pupils *Jan* and *Frans Verhas* paint scenes of motherhood and childhood. *Charles Hermans* in 1875 was the first to produce street-scenes in Belgium on the scale of large historical paintings. Among landscape-painters *Kindermans*, *Fourmois*, and *Edm. de Schampheleer* devoted their attention with success to Flemish subjects. *Hippolyte Boulenger*, who died young in 1874, studied in the Bois de la Cambre and the woods of Tervueren, and may be regarded as the head of an open-air school distinguished by careful observation of nature. He was followed by *Theod. Baron*, *Jacques Rosseels*, *Jos. Heymans*, etc. — As a specialist may be mentioned the animal-painter *E. Verboeckhoven* (1798-1881), with whom the names of *Robbe*, *Verwée*, and *Tschaggeny* may be coupled. Among marine painters *P. J. Clays*, *A. Bouvier*, and the delicate, half-Flemish, half-French *Louis Artan*, should be named. *Emile Wauters*, born at Brussels in 1849, is a genuine Fleming, whose historical paintings and portraits have won applause both in Munich and in Paris. Healthiness and strength were the ancient characteristics of Belgian painting, and they remain so to this day.

The art of SCULPTURE is pursued at Brussels with great success, as is proved by such names as *Eug. Simonis*, *Ch. A. Fraikin* (1817-93), *Jehotte*, *W.* and *J. Geefs*, *S. Lambeaux*, *Vinçotte*, *de Lalaing*, and *P. de Vigne*. Still happier results have been attained by sculptors of ecclesiastical subjects, and particularly in wood-carving, in which Belgium has regained some of its 17th cent. reputation. Its most eminent masters were *Geerts* and the brothers *Goyers*, who, however, seem to have left no successors.

In ARCHITECTURE the Gallic proclivities of the people are shown by the overwhelming number of houses in the so-called *French Renaissance* style (from Louis XIII. to Louis XVI.) which have sprung up within the last few years and completely altered the appearance of the old Brabant capital. It must be mentioned on the other hand that the *Flemish Renaissance* style of the 16th cent. has also become extremely popular, and has been followed not only in private houses, in which the most striking feature is the small proportion borne by the breadth to the height, but also in various public edifices.

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a. The Upper Town: Northern Part.

The centre of traffic in the upper town is the PLACE ROYALE (Pl. E, 4), where the castle of the dukes of Brabant, burned down in 1731, stood during the middle ages. Both the Place and the

Rue Royale (p. 80), which runs to the N., received their present architectural character from *Guimard*, who designed them in the last quarter of the 18th century. The principal building, on the S.E. side facing the busy *Montagne de la Cour*, the street descending to the lower town (p. 101), is the church of —

St. Jacques sur Caudenberg (*Froidmont*, 'cold mountain'; Pl. E, 4), with a portico of the Corinthian order and a low copper-roofed belfry, begun by *Guimard* in 1776 on the site of an old Augustine abbey, and completed by *Montoyer* in 1785. The tympanum contains a fresco, by *Portaels*, representing the Virgin as the comforter of the afflicted (1852).

In the centre of the square rises the equestrian **Statue of Godfrey de Bouillon** (Pl. E, 4), the hero of the first Crusade, grasping the banner of the Cross in his right hand, by *Simonis*. It was erected in 1848, on the spot where, in 1097, Godfrey is said to have exhorted the Flemings to participate in the Crusade, and to have concluded his appeal with the words '*Dieu li volt*' (God wills it).

The archway in the W. angle of the Place Royale leads to the Place du Musée, with the *Royal Library* and the *Museum of Modern Paintings* (pp. 92, 93). — To the S.W. diverges the *Rue de la Régence* (p. 98), with the Palais de Justice (p. 100) in the background. At the corner to the left stands the **Palais du Comte de Flandre** (Pl. E, 4; no admission), which contains sculptures by *Van der Stappen* and pictures by *E. Wauters*, *Verlat*, *Stallaert*, and others. — On the right is the *Palais des Beaux-Arts* (p. 84).

The ***Park** (Pl. E, 4), immediately to the N.E. of the Place Royale, originally an outlying portion of the wood of Soignes (p. 116), used as a ducal hunting-ground in the 14th cent., was partly converted into a tournament-ground under Charles V., and laid out in its present form after 1774 by the architect *Zinner*. During the eventful 23rd-26th of September, 1830, the park was one of the chief scenes of the conflict, when Prince Frederick of the Netherlands with an army of 10,000 men attempted in vain to force an entrance into the city from this point. The park is open on summer-evenings till 11 o'cl. and is lighted by electricity, and is then (especially when the band plays, p. 75) frequented by the fashionable world (chair 10 c.). In winter the park is closed about dusk, when a bell is rung to apprise visitors of the shutting of the gates. Among the sculptures it contains are a Diana and Narcissus, at the fountain opposite the Palais de la Nation, both by *Grupello*; a Magdalen by *Duquesnoy*; a bust of Peter the Great; a statue of Truth by *Godecharle*; two figures of Meleager by *Lejeune*; and a Venus by *Olivier*. The groups at the entrance opposite the Palace, by *Poelaert* and *Melot*, represent Summer and Spring. In the N.E. corner is the *Waux-hall* (Pl. E, 4; music, p. 75), partly occupied by the Cercle Artistique et Littéraire; adjoining is the *Théâtre du Parc* (p. 74).

The Rue Royale, which bounds the park on the W., runs along the margin of the eminence on which the upper town is situated, and from its S. end, near the Hôtel Bellevue (Pl. b; E, 4), affords a good survey of the entire range of imposing buildings from the Palais de Justice (p. 100) to the church of Ste. Marie at Schaerbeek (p. 109). On the W. the row of houses is often broken by small terraces, intended by Guimard to afford views of the lower town, but many of them have unfortunately been built up. On the first of these terraces rises the marble *Statue of Count Belliard* (Pl. E, 4), a French general (d. 1832), who was ambassador at the newly-constituted court of Belgium in 1831-32, by *W. Geefs*. — Continuation of the Rue Royale, see p. 81.

The **Palais Royal** (Pl. E, 4), in the Place des Palais on the S. side of the park, originally consisted of two buildings erected during last century, which were connected by a central structure adorned with a Corinthian colonnade in 1827. The interior (adm., see p. 76) has been lately remodelled from designs by *Balat*. It contains a number of ancient and modern pictures; among the former are specimens of *Rubens*, *Van Dyck*, *Hobbema*, and *Frans Hals;* among the latter are works of *De Braekeleer*, *Coomans*, *Gallait*, *Verboeckhoven*, and *Wappers*. A flag hoisted on the palace announces the presence of the king.

Near the Royal Palace, at the corner of the Rue Ducale, is situated the **Palais des Académies** (Pl. E, 4), or *Palais Ducal*, formerly that of the *Prince of Orange*. It was erected in the Italian style at the national expense, and presented to the Prince, afterwards King William II. of Holland (d. 1849), in 1829. Since 1842 it has been the property of the Belgian government. The building has been occupied since 1877 by the *Académie Royale des Lettres, Beaux-Arts, et Sciences*, and the *Académie Royale de Médecine*.

The Grande Salle on the first floor has been decorated by *Slingeneyer* with twelve mural paintings from the history of Belgium. 1. The ancient Belgians under Ambiorix swearing to deliver their country from the Roman yoke, B.C. 54; 2. Clovis at the battle of Zülpich, vowing to introduce Christianity, A.D. 496; 3. Influence of Charlemagne: the Emperor in the school of Héristal, 768-814; 4. The culminating period of chivalry: Godfrey de Bouillon visiting the Holy Sepulchre after the conquest of Jerusalem, 1099; 4. Culminating period of civic prosperity: Jacques Van Artevelde advising the Flemish towns to remain neutral in the wars between France and England, 1337; 6. Culminating period of the power of the guilds: Anneessens (p. 106), the energetic defender of the rights of the guilds against the Austrian supremacy, before his execution, 1719; 7. Establishment of the present reigning family, 1831; 8. The fine arts: Albert and Isabella of Austria, after their entry into Louvain, attend the historical teaching of Justus Lipsius; 9. Music: Willaert, Clément, Lassus, Gretry, etc.; 10. Ancient art: Philippe le Bon of Burgundy visiting Jan and Margaret Van Eyck; on the wall a portrait of Hubert Van Eyck; 11. Modern art: Rubens returning to his native country, and received by Van Dyck, Snyders, Jordaens, etc.; 12. Natural science: Vesalius the anatomist on the field of battle as the military physician of Charles V. — A room adorned with red marble contains numerous busts of deceased members of the Academy.

The garden which surrounds the palace is adorned with a marble statue of *Quetelet*, the astronomer (1776-1874), by *Fraikin*, erected in 1880 (in front of the palace), and with the Victor, a bronze figure by *J. Geefs*, a statue of Cain by *Jehotte*, a Discus-thrower by *Kessels*, and a group of Cupid and Psyche (at the back).

In the Rue de la Loi, which skirts the N. side of the park, rises the **Palais de la Nation** (Pl. E, 3), erected in 1779-83 from a design by *Guimard* for the assemblies of the old Council of Brabant, used since 1831 for the sittings of the Belgian Senate and the Chamber of Deputies. The reliefs in the pediment, by *Godecharle* (1782), are illustrative of the administration of justice. The building was restored in 1884-87 by *H. Beyaert* after a destructive fire. The halls in which the deputies and the senate hold their meetings are worthy of inspection, and some of the other rooms also are decorated with modern paintings. Admission, see p. 76.

The buildings adjoining the Palais de la Nation on the E. and W. are occupied by government-offices. Behind the E. wing is the extensive *Ministry of Railways, Posts, & Telegraphs* (Pl. E, 3), designed by *H. Beyaert*.

In the Rue Royale (p. 80), beyond the small *Impasse du Parc* (Pl. E 3; starting-point of the electric tramway No. 5, see p. 74) and the Rue Treurenberg, which descends to the cathedral (see below), is situated the *Place du Congrès*, adorned with the **Colonne du Congrès** (Pl. E, 3), erected in 1850-59 to commemorate the Congress of 4th June, 1831, by which the present constitution of Belgium was established, and Prince Leopold of Saxe-Cobourg elected king. The column, of the Doric order, 147 ft. in height, is surmounted by a statue of the king in bronze, 13 ft. in height, by *W. Geefs*. The nine figures in relief below, representing the provinces of Belgium, are by *Simonis*. The female figures in bronze at the four corners are emblematical of the Freedom of the Press, Freedom of Education, both by *Jos. Geefs*, Freedom of Associations, by *Fraikin*, and Freedom of Public Worship, by *Simonis*. The names of the 237 members of the Congress and of the provisional government of 1830 are recorded on marble tablets. The summit is reached by a spiral staircase of 196 steps (fee to the custodian; extensive view). The two bronze lions at the door are by *Simonis*. — At the foot of the flight of steps which descend to the lower part of the town are situated two *Marchés Couverts*. — The Rue Royale farther on crosses the outer Boulevards and ends at the church of Ste. Marie at Schaerbeek (p. 109).

The ***Cathedral** (*Ste. Gudule et St. Michel*; Pl. E 3), situated on a somewhat abrupt slope overlooking the lower part of the town, is an imposing Gothic church consisting of nave and aisles, with a retro-choir, and deep bays resembling chapels. The church was begun about the year 1220, on the site of an earlier building, consecrated in 1047. A few traces of the transitional style of this period

are still observable in the ambulatory. The rest of the choir (best seen from the Rue Treurenberg), the transept, the arcades of the nave, and the S. aisle are early-Gothic, and were completed in 1273. The N. aisle, and the vaulting and windows of the nave were constructed between 1350 and 1450. The windows of the high choir and the unfinished W. towers, 226 ft. in height, date from the end of the 15th cent., the large (N.) chapel of the Sacrament from 1534-39, the (S.) chapel of Notre Dame de Délivrance from 1649-53. The whole was restored by Suys in 1848-56. The façade in its principal features rather resembles the German than the French Gothic style. The modern, but already much decayed statuettes in the niches and on the consoles of the portal are unfortunately out of keeping with the Gothic character of the building. The W. entrance is approached by a handsome flight of steps, completed in 1861, from designs of Roelandt and Overstraeten.

The INTERIOR (the works of art are shown from 12 to 4 or 5 only; adm. 1 fr.; entrance by the S. transept) is of simple but noble proportions, and measures 118 yds. in length by 55 yds. in breadth. The nave rests on twelve round pillars and six buttresses, the choir on ten round columns.

The beautiful **Stained Glass* dates from different periods, from the 13th cent. down to modern times. The finest is that in the *CHAPEL OF THE SACRAMENT (N.; adjoining the choir on the left), consisting of windows presented in 1540-47 by four of the most powerful Roman Catholic potentates of Europe, in honour of certain wonder-working Hosts (p. 83). Each window bears the portraits of the donors with their patron-saints: 1st window (beginning from the left), John III. of Portugal and his queen Catherine, a sister of Charles V.; 2nd, Louis of Hungary and his queen Maria, another sister of Charles V; *3rd. Francis I. of France and his queen Eleonora, a third sister of Charles V.; 4th, Ferdinand I. of Austria, brother of Charles V., and his queen. The first two windows were executed by *Jan Haeck* from designs by *Michael van Coxie*, the third is by *Bernard van Orley*. The representations in the upper half of the windows depict the story of the Hosts, which were stolen by Jews and sacrilegiously transfixed in their synagogue. The scoffers were so terrified by their miraculous bleeding that they determined to restore them; but their crime was denounced and expiated by death. The 5th window, above the altar, Charles V. and his consort Eleonora Louisa, with the adoration of the Lamb and the Sacred Hosts at the top, was executed in 1848 by *Capronnier*. A marble slab with the inscription 'Monumentum Belgii gubernatorum' indicates the resting-place of Archduke Albert and his consort Isabella (d. 1621 and 1633). The Gothic altar in carved wood (by *Goyers*, 1849) is beautifully executed.

The windows of the CHAPEL OF NOTRE DAME DE DÉLIVRANCE (S. side; if closed, entrance from the Place), executed in 1656 by *J. de la Baer* of Antwerp, from designs by *Theod. van Thulden*, are inferior both in drawing and colouring to those just described, but are notwithstanding excellent examples of 17th cent. art (school of Rubens). They represent episodes from the life of the Virgin, with portraits of Archduke Leopold (d. 1662), Archduke Albert (d. 1621), and the Archduchess Isabella Clara Eugenia (d. 1633); then Emp. Ferdinand II. (d. 1658) and Leopold I. (d. 1705). The same chapel contains a **Monument* in marble, by *W. Geefs*, to *Count Frederick de Merode*, who fell in a skirmish with the Dutch at Berchem in 1830. The armorial bearings of the Merode family have the commendable motto: '*Plus d'honneur que d'honneurs*'. Over the monument, the Assumption, a large modern picture by *Navez*. This chapel also contains a marble monument to *Count Felix de Merode* (d. 1857), an elder

brother of the last-named, a well-known Belgian statesman, by *Fraikin*, and one of the Spanish general *Count Isenburg-Grenzau* (d. 1664), the last of a noble Rhenish family.

The five stained-glass windows of the HIGH CHOIR, dating from the middle of the 16th cent. (about 1545), contain portraits of Maximilian of Austria and his queen Mary of Burgundy; their son Philippe le Bel and his queen Johanna of Castile; Emp. Charles V. and Ferdinand, sons of the latter; Philip II., son of Charles V., with his first wife, Maria of Portugal; Philibert, Duke of Savoy, and Margaret of Austria. — Below is the monument of Duke John II. of Brabant (d. 1312) and his duchess Margaret of York, in black marble, with a recumbent lion in gilded copper, cast in 1610; opposite to it, the monument, with recumbent figure, of Archduke Ernest (d. 1595), brother of Emp. Rudolph II. and stadtholder of the Netherlands. Both monuments were erected by Archduke Albert (brother of Ernest) in 1610. A marble slab with the inscription 'Brabantiae ducum tumulus' covers the entrance to the burial-vaults of the princes of the House of Austria. — The high-altar is decorated with symbolical representations in embossed copper. At high festivals the choir is hung with six valuable tapestries, representing the Legend of the Hosts (p. 82).

The AMBULATORY contains four stained-glass windows in the style of the 13th cent., executed by *Capronnier* in 1879; the subjects are taken from biblical history. — In the rococo chapel behind the high-altar is an altar from the Abbaye de la Cambre (p. 118). The stained glass, bearing figures of saints and the arms of the Merode family, is also by *Capronnier* (1843).

TRANSEPT. *Stained glass: Charles V. and his queen, with their patron-saints (N.); Louis III. of Hungary and his queen, by *Bernard van Orley*, 1538 (S.). Opposite the N. chapel, winged picture representing scenes from the life of St. Gudule, by *Coxie* (1592); opposite the S. chapel, Crucifixion, by the same artist.

The well-executed and richly-coloured stained glass in the NAVE is all by *Capronnier*, having been presented by the royal family and noble Belgian families, and put up in 1860-80; the subjects also refer to the story of the stolen Hosts (see p. 82), beginning in the S. aisle, by the transept. The window of the W. Portal, a Last Judgment by *F. Floris*, remarkable for the crowd of figures it contains, dates from 1528, but has been repeatedly restored. Four of the massive statues of the Twelve Apostles on the pillars of the nave (Paul, Bartholomew, Thomas, Matthew) are by *Jer. Duquesnoy;* three others (John, Andrew, Thaddæus) are by *Fayd'herbe* (d. 1694). The **Pulpit*, originally in the church of the Jesuits at Louvain, was executed in 1699 by the celebrated *Verbruggen*. It is a representation in carved wood of the Expulsion from Paradise; above is the Virgin with the Child, who crushes the head of the serpent with the cross. The railing, with all kinds of animals, is by *Vanderhaegen* (1780). — In the aisles: confessionals by *Van Delen* (18th cent.); in the S. aisle is the monument of *Canon Triest* (d. 1846), noted at Brussels for his benevolence, by *Eug. Simonis;* a marble monument to *Count Cornet de Ways-Ruart*, by *Geefs*, 1872 (Faith supporting old age and elevating youth). The marble reliefs of the stations on the way to Calvary are by *P. Puyenbroeck*. — The *Sacristy* contains valuable gifts from Archduke Albert and the Infanta Isabella.

The TOWER commands a beautiful view; ascent, 1 pers. 2 fr., 2 or more pers. 3 fr. — In the N. tower is the large bell of St. Salvator (about 6¾ tons in weight).

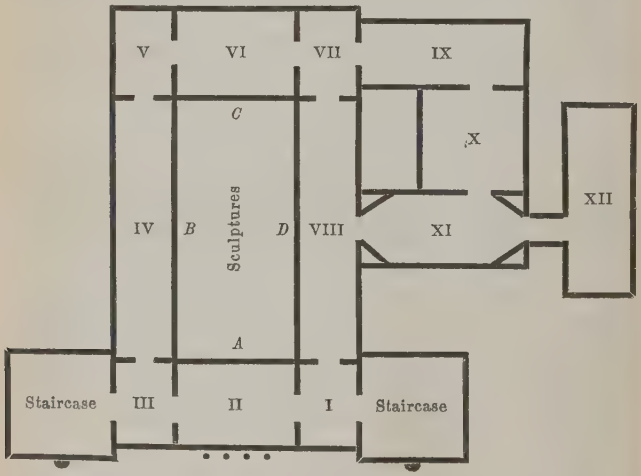
The large building opposite the cathedral, to the N., is the **Banque Nationale** (Pl. E, 3), one of the best modern buildings in Brussels, designed by *H. Beyaert* and *Janssens*, and exhibiting a free treatment of the Louis XVI. style. The allegorical figures of Industry and Commerce over the pediment are by *Wiener*, the rest of the sculptural ornamentation by *Houtstout*. The interior is also worth inspection (entrance in the Rue de Berlaimont).

To the E. of Ste. Gudule, between the Rue de Ligne and the Rue Treurenberg (Pl. E, 3), are a tower and a passage, relics of the old wall of 1040 (p. 76).

b. The Royal Museums and Library.

Opposite the Palais du Comte de Flandre, at the beginning of the Rue de la Régence (pp. 79, 98), rises the —

Palais des Beaux-Arts (Pl. D, 4), finished in 1880, in the classical style, by *Balat*. The building was originally intended for various artistic purposes, including musical performances, but since 1887 has been exclusively devoted to painting and sculpture. The central portion, with three portals, is embellished by four massive granite columns with bronze bases and capitals. On the tops of the columns are four colossal figures, representing Music, Architecture, Sculpture, and Painting, executed by *Degroot*, *Samain*, *W. Geefs*, and *Melot*. In the medallions above the portals



are three bronze busts: Rubens (in the centre; by *Van Rasbourgh*), Jean de Boulogne (by *Cuypers*), and Jan van Ruysbroeck (see p. 102; by *Bouré*), and over the windows are two marble reliefs, Industrial Art and Music, by *Brunin* and *Vinçotte*. — In front of each of the wings stands an allegorical group in bronze: on the left, Instruction in Art, by *P. K. van der Stappen;* on the right, Coronation of Art, by *P. de Vigne*.

The Vestibule (cloak-room to the right, gratis) contains bronze busts of Flemish artists. Straight in front is the —

Main Hall, an oblong room occupying the entire height of the building, and containing the **Musée de Sculpture.** Opposite the entrance: *Delvaux*, The Cardinal Virtues, a small group in marble. To the left: *P. C. van der Stappen*, Man with a sword; *W. Geefs*, The amorous lion; *A. P. Cattier*, Boy with a goat ('Daphnis'); to the right: *J. Geefs*, Cupid and Malice; *P. J. Borel*, Boy playing with marbles (bronze); left, *C. Meunier*, Woman finding the corpse of her son ('Thunder-struck'), large group in bronze; right, *E. Simonis*, Innocence; left, *C. A. Fraikin*, Triumph of Bacchus; *C. Meunier*, Foundry workman (bronze); to the right, in the centre of the room: *W. Geefs*, Statue of King Leopold I., and *L. Mignon*, Equestrian statue of King Leopold II.; left, *Ch. Brunin*, Venetian fisher-boy with dove (bronze); *V. van Hove*, Chastised slave (bronze); right, *J. de Braekeleer*, Expectation; left, *H. Pickery*, Lady and child; *Oll. de Marseille*, Venus and doves (1774); *M. Rysbraek*, Statue of John Howard, the philanthropist; to the right, at the end of the central row: *G. de Groot*, Work (large bronze); in the corner to the left, *G. Vandenkerckhove*, Flemish fisherman (bronze); *M. Kessels*, Boy and duck; *P. Dubois*, Seated figure of the sculptor's wife (marble); *C. A. Fraikin*, Captive Cupid; right, *A. Fassin*, Neapolitan water-seller; left, *G. Charlier*, Prayer; *Hérain*, 'Agriculture' (a sturdy Flemish peasant-woman); *V. van Hove*, Revengeful slave (bronze); *P. Braecke*, Reconciliation (mother and repentant son); *A. Sopers*, Neapolitan youth playing on the rauglia; *B. Frison*, Naiad; *J. Cuypers*, Hallali; *P. J. Bouré*, Prometheus bound (bronze); right, *T. Vinçotte*, Giotto as a boy; to the left, behind, *Jos. Geefs*, 'L'Ange du Mal'. — On the walls are bronze and marble busts of artists, savants, etc., including original works of *E. Simonis*, *P. Puyenbroeck*, *Desprez*, *Janssens*, *Assche*, *M. Kessels*, *L. Jehotte*, *Canova*, and *Godecharle* (Voltaire).

In two rooms to the left of the main-hall (corresponding to RR. IV and V on the first floor; comp. Plan) are various plaster casts, and some old paintings, chiefly historical views and portraits of princes of the houses of Burgundy, Orange, and Hapsburg. The smaller room also contains the sketches for the historical procession of 1880 (jubilee of the Independence of Belgium).

Returning to the vestibule and passing the cloak-room, we reach the N. staircase to the first floor, at the foot of which is a marble group by *J. A. Ducaju*, representing the Fall of Babylon (from Revelation xvii.).

First Floor. ***Gallery of Old Pictures** *(Tableaux Anciens)*. — The Brussels gallery, which was purchased from the city by the state in 1845, has grown continuously in importance, and now contains about 600 pictures. Formerly inferior to the gallery at Antwerp, it

must now, in spite of numerous mediocre works, be considered at least equal to it. Large catalogue by *E. Fétis* 1 fr., small catalogue *(catalogue abrégé)* 25 c.

The Early Flemish School of the 15th cent. is represented by various important pictures, such as Adam and Eve by *Hubert van Eyck* (No. 19), the Legend of the lying empress and the innocent nobleman by *Dierick Bouts* (Nos. 51, 52), and St. Anna by *Quinten Massys* (No. 38). Flemish and Dutch art of the 17th cent. has also, through judicious purchases, gradually come to be most favourably represented. The pictures by *Rubens* at Brussels cannot indeed be compared, either in number or beauty, with those at Antwerp; but his Adoration of the Magi (No. 410) ranks among the finest treatments of this subject, and his portraits and the Virgin in an arbour of roses (No. 412) also deserve attention. The Miraculous Draught of Fishes by *G. de Crayer* (No. 235), the small portrait of Willem van Heythuysen (No. 283) and the half-length portrait of Prof. Hornebeek (No. 282) by *Frans Hals*, the portraits by *Rembrandt* (R. XII), *Van der Helst* (Nos. 291, 292), and *Dou* (No. 258), and the large Village Feast by *Teniers* (No. 465) may also be specified. *Jan Steen* is also represented (Nos. 183, 453). More historical than artistic interest attaches to the municipal pieces and pictures of festivals and processions by *D. van Alsloot*, *A. Sallaert*, and others, and of battles and sieges by *P. Snayers*, which illustrate the public life of the 16th and 17th centuries. — The names of the painters and the subjects represented are affixed to the frames. As the collection is constantly being augmented, the pictures are often rearranged.

Room I. We begin to the left. 464. *D. Teniers the Younger*, Flemish landscape; 462. *Teniers*, The five senses. — *Rubens*, Four heads of negroes (study). — 414 a, b, c. Three small sketches by *Rubens;* above, *L. van Uden* and *Teniers*, Starting for market; *465. *Teniers*, Flemish village-feast; 193. *A. Brouwer*, Boors carousing on the ramparts of Antwerp; 463. *Teniers*, Village doctor; *468. *Teniers*, Portrait; above, 367. *A. van Nieulant*, Ice-carnival near Antwerp. — 419. *Rubens*, Portrait (1619). — 466. *Teniers*, Picture-gallery of Archduke Leopold William, with the names of the masters on the frames (1651). — 220. *Ph. de Champaigne*, Portrait of himself. — 473a. *E. van Tilborgh*, Dutch family; 195. *J. Brueghel ('Velvet Brueghel')*, St. Norbert preaching against the heretic Tanchelinus in Antwerp; *412. *Rubens*, Madonna and Child in an arbour of roses; *Snyders*, Lobster, fish, and oysters. — *Jean Paul Sustermans*, Abbess. — *467. *Teniers the Younger*, Temptation of St. Antony.

Room II. To the right: 476. *Adr. van Utrecht*, Large kitchen-piece; 255. *Abr. van Diepenbeeck*, St. Francis of Assisi. — To the left of the entrance: 473. *Tilborgh*, Parade of the Knights of the Golden Fleece before the palace of the Duke of Brabant at Brussels. — 246. *G. de Crayer*, Christ appearing to St. Julian and his wife

Basilissa, who had received him the day before in the guise of a weary traveller (from the Hospice of St. Ghislain at Brussels); 208. *Ph. de Champaigne*, St. Ambrose; 339. *P. Meert*, Presidents of the guild of fishmongers at Brussels; 209. *Ph. de Champaigne*, St. Stephen; 407. *Rubens*, Assumption, a large work painted for the Carmelite church at Antwerp; 265. *A. van Dyck*, St. Francis of Assisi; 490. *C. de Vos*, The painter and his family; 264. *A. van Dyck*, St. Antony of Padua; 239. *G. de Crayer*, SS. Paul and Antony, the hermits, fed by a raven. — 301. *J. B. Huysmans*, Large landscape with cattle; 160. *J. d'Arthois*, Silvan path; 241. *G. de Crayer*, The Virgin as a child decorated by angels in presence of her parents.

Room III. To the left: 300. *C. Huysmans*, Landscape; 370. *J. van Oost the Younger*, Portrait. — 263. *Van Dyck*, Drunken Silenus supported by a satyr and a Bacchante. — 414d. *Rubens*, Atalanta and Meleager (sketch); *A. van Dyck*, Family piece; 447a. *F. Snyders*, Study of deer's heads. — 262. *A. van Dyck*, Martyrdom of St. Peter. — 163. *J. Asselyn*, The ford. — 438a. *D. Seghers*, Garland of flowers surrounding a small painting of Christ in grisaille by *E. Quellinus*. — *P. Brueghel the Younger*, Herring and bread. — 266. *A. van Dyck*, Portrait of Dellafaille, burgomaster of Antwerp.

Room IV. To the right: 274. *J. B. Franck*, Beheading of John the Baptist. To the left: 482. *O. van Veen*, Betrothal of St. Catharine. — *F. Snyders*, Stag-hunt; 411. *Rubens*, Martyrdom of St. Livinus, whose tongue the executioner has torn out and offers to a hungry dog, one of the great master's most repulsive pictures, painted for the Church of the Jesuits at Ghent; *P. de Vos*, Horse attacked by wolves; 413. *Rubens*, Venus in Vulcan's smithy; at the sides, *415, *416. *Rubens*, Portraits, over life-size, of the Archduke Albert and his consort, the Infanta Isabella, painted for the triumphal arch erected on their entry into Antwerp in 1635 (p. 155); 406. *Rubens*, Christ hurling thunderbolts against the wicked world, while the Virgin and St. Francis intercede, painted for the Franciscans of Ghent; 405. *Rubens*, Way to Golgotha; *410. *Rubens*, Adoration of the Kings, painted for the Capuchins of Tournai; 242. *G. de Crayer*, Pietà, with portraits of the donor and his wife; *Fr. Snyders*, Large garland of fruits; 491. *P. de Vos*, Stag-hunt; 408. *Rubens*, Pietà (studio-piece); *235. *G. de Crayer*, Miraculous Draught of Fishes; 236. *G. de Crayer*, Martyrdom of St. Blasius (comp. p. 52). — 461. *Teniers the Elder*, Flemish village landscape. — 276. *J. Fyt*, Fruit.

Room V. No. 226 (to the left), 227, 225 (in the corners opposite), *A. S. Coello*. Margaret of Parma, Maria of Austria, Joanna of Austria, daughters of Charles V. — Above, 226: 171. *Guercino (G. F. Barbieri)*, Youth commended to the Virgin by his patron saints, SS. Nicholas, Francis, and Joseph. — 402. *Tintoretto (J. Robusti)*, Portrait. — 514. *Italian School (16th cent.)*, Holy

Family; 478. *Andrea del Sarto (Vannucchi)*, Leda and the swan; 154. *F. Albani*, Adam and Eve; at the sides, 16, 17. *Carlo Crivelli*, Madonna and Child, St. Francis of Assisi; above, 197. *Paolo Veronese (P. Caliari)*, Juno strewing her treasures on Venice (ceiling painting from the Doge's Palace); 177. *Pietro Berettini da Cortona*, Madonna and Child with St. Irene; 513. *Italian School (16th cent.)*, Madonna and Child with the young St. John. — 479. *Bonifazio* (not *School of Titian*), Repast at the house of Simon the Pharisee; *School of Mantegna*, Risen Christ; 477. *Perugino (P. Vanucci)*, Madonna and Child with St. John the Baptist, in a terracotta frame of the school of the Robbia. — 381. *A. de Pereda*, Fruit; 204. *G. B. Castiglione*, Portrait of a Genoese.

Room VI. To the right: 470. *Teniers* (?), Caricature of a guard-room (apes); 314. *Jordaens*, Apostle's head (coloured sketch); 427a. *D. Ryckaert the Younger*, Rustic meal. — To the left, farther on, 243 *G. de Crayer*, Madonna as patroness of the archery guilds of Brussels; 323. *N. La Fabrique*, Youth counting money. — 476a. *Adr. van Utrecht*, Fruit; 361, 360 (farther on), *P. Neeffs the Elder*, Interior of Antwerp cathedral at dusk and by day; 196. *Jan Brueghel*, Autumn; 221. *J. B. de Champaigne*, Assumption; 237. *G. de Crayer*, Assumption of St. Catharine. — 427. *D. Ryckaert*, Alchemist in his laboratory; 272a. *P. Franchoys*, Supernaculum; 457. *N. B. de Stomme*, Still-life.

Room VII. To the left: 378. *G. P. Pannini*, Ruins of Rome. — 460. *B. Strozzi*, Portrait; *French School (18th cent.)*, Portrait of a young nobleman; 218. and, farther on, 210-217, 219. *Phil. de Champaigne*, Miracles of St. Benedict; *277. *Claude Lorrain*, Landscape, with Æneas and Dido hunting; 199. *Paolo Veronese*, Holy Family with SS. Theresa and Catharine (large altar-piece). — 198. *School of Veronese*, Adoration of the Shepherds; 340. *Raphael Mengs*, Portrait of Michael Angelo Cambiaso. — 492. *S. Vouet*, S. Carlo Borromeo praying for the plague-stricken in Milan; 172. *Fed. Baroccio*, Calling of SS. Peter and Andrew. — 174. *B. Belotto*, Banks of the Brenta; 398. *Guido Reni*, Flight into Egypt.

Room VIII. To the right: 315. *J. Jordaens*, Eleazar and Rebecca at the well (landscape by *Wildens*); 507. *Flemish School*, Picture gallery. — To the left: 475. *Th. van Thulden*, Flemish wedding. — 247. *G. de Crayer*, Adoration of the Shepherds; *Jordaens*, Nymphs and satyrs; 447. *F. Snyders*, Dead game and fruit; *409. *Rubens*, Coronation of the Virgin; 275. *Jan Fyt*, Dead game on a cart drawn by dogs; *Jordaens*, The chaste Susannah; *417, *418. *Rubens*, Portraits of Charles de Cordes and his wife (1618); 310. *Jordaens*, Allegorical representation of Fertility; 259. *F. du Chatel*, Children; 476b. *A. van Utrecht* and *J. Jordaens*, Fishmonger's and poulterer's shop; 311. *Jordaens*, Pan and the peasant who blew hot and cold (from Æsop's Fables); 312. *Jordaens*, Triumph of Prince Frederick

Henry of Nassau (comp. p. 285; sketch); 313. *Jordaens*, Allegory of the vanity of earthly things; 344. *A. F. van der Meulen*, Camp of Louis XIV. before Tournai; 309. *Jordaens*, St. Martin casting out a devil. — 178. *Karel E. Biset*, Tell and the apple, with the members of the St. Sebastian Archery Guild represented as spectators. — 486. *T. Veraecht*, Adventure of Emp. Maximilian on the Martinswand. — We retrace our steps through this room and R. VII, and enter —

Room IX (Flemish School of the 16th cent.). To the left, Adam and Eve. — 121. Portrait of a lady (1564); 76. Portrait of Willem de Croy, baron of Chièvres; 152. *French School*, Edward VI. of England (?); 4. *P. Brueghel the Elder*, Massacre of the Innocents, naïvely represented as occurring in the midst of a snow-clad landscape; 387. *F. Pourbus the Elder*, Portrait (1573); 3b. *H. Bosch (van Aken)*, Temptation of St. Antony, in the painter's well-known fantastic manner (on the back, Martyrdom of St. Antony, in grisaille); 356. *A. Mor (Sir A. More)*, Duke of Alva; 4a. *P. Brueghel the Younger*, Census at Bethlehem; 386. *P. Pourbus*, J. van der Gheenste, magistrate of Bruges (1583); 39. *J. Mostaert*, Miracles of St. Benedict; 293. *J. van Hemessen*, Prodigal son (1536). — 139. *German School*, Portrait of Lewis II., King of Hungary. — *J. Joest*, Holy Family. — 14, 15. *Lucas Cranach the Elder*, Adam and Eve. — Second long wall: 44. *B. van Orley* (?), Wing of an altar-piece (1528), with scenes from the life of St. Anna: Nativity of the Virgin and Rejection of Joachim's offering (on the back, Death of St. Matthew, the unbelieving Thomas, Marriage of St. Anna, Christ appearing); 45. *B. van Orley*, Holy Family; 488, 489. *M. de Vos*, Portraits; 3a. *H. Bosch (van Aken)*, Fall of the wicked angels, a mad freak of bold fancy; 44a. *B. van Orley*, Beheading of St. Matthew, with the doubting Thomas; *A. Mor*, 355. Nobleman, 354. Hubert Goltzius (p. 384). — 153. *P. Aertsen*, Dutch cook.

Room X. To the left: 145, 146. *German School*, Maximilian II. and Ann of Austria as children. — 27. *H. Holbein the Younger* (?), Alleged portrait of Sir Thomas More, Chancellor of England; 144. *German School*, Emp. Maximilian I.; *Roger van der Weyden*, 64. Madonna and Disciples returning from Gethsemane, 58. Nativity, 63. Entombment; 41. *B. van Orley*, Trials of Job; *19. *Hubert van Eyck*, Adam and Eve, two of the wings of the celebrated Adoration of the Lamb in the church of St. Bavon at Ghent (see p. 41), ceded by the authorities to government, as being unsuitable for a church, in return for copies of the six wings at Berlin.

'It would be too much to say that Hubert rises to the conception of an ideal of beauty. The head (of Eve) is over large, the body protrudes, and the legs are spare, but the mechanism of the limbs and the shape of the extremities are rendered with truth and delicacy, and there is much power in the colouring of the flesh. Counterpart to Eve, and once on the left side of the picture, Adam is equally remarkable for correctness of proportion and natural realism. Here again the master's science in

optical perspective is conspicuous, and the height of the picture above the eye is fitly considered'. — *Crowe and Cavalcaselle, Early Flemish Painters*, 1872. — (Comp. p. xxxix.)

At the back are figures of the Erythræan Sibyl, with a view of Ghent, and the Cumæan Sibyl, with an interior, by the *Van Eycks*.

24. *Jan Gossaert*, surnamed *Mabuse* or *Van Maubeuge*, Mary Magdalen washing the feet of Christ, with the Raising of Lazarus on the left wing and the Assumption of Mary Magdalen on the right; *Roger van der Weyden*, 59. Circumcision, 57. Virgin and Child in the Temple, 60. Annunciation, 61. Jesus and the doctors, 62. Bearing of the Cross, 63. Crucifixion; 124a. *Flemish School*, Portrait. — 126. *German School*, Crucifixion; above, 143. *German School*, Christ and the Apostles. — 21. *School of the Van Eycks*, Madonna and Child; 118. *Flemish School*, Madonna and Child; 40. *B. van Orley*, Pietà, with portraits of the donors on the wings, painted before 1522 under Italian influence; 12. *C. van Coninxloo*, Relations of the Virgin; 37. *School of Memling*, Madonna and Child; 43. *B. van Orley*, Portrait of Willem de Norman (1519); above, 48. *J. de Patinir*, Mater Dolorosa; 29. *L. Lombard*, Last Supper (1531). — 1. *Amberger*, Portrait; 50. *School of M. Schongauer*, Christ in the house of Simon the Pharisee; 13. *L. Cranach*, Portrait of Dr. Johannes Scheuring (1529); above, 141. *German School*, Mary Magdalen and St. Thomas. — 3e. *Dierick Bouts*, Martyrdom of St. Sebastian; 140. *German School*, Madonna and Child, with holy women; 20. *Jan van Eyck* (more probably by *Gerard David*, according to Mr. Crowe), Adoration of the Magi, the figures somewhat stiff though not unnatural, the colouring vigorous. — *3d, *3c. *Dierick Bouts*, Justice of Otho III.

The subject is the mediæval tradition that the Emp. Otho beheaded a nobleman who had been unjustly accused by the Empress, but his innocence having been proved by his widow submitting to the ordeal of fire, Otho punished the empress with death. This picture was originally hung up in the judgment-hall of the Hôtel de Ville at Louvain, according to an ancient custom of exhibiting such scenes as a warning to evil-doers.

34. *H. Memling*, Portrait; 55. *R. van der Weyden* (?), Charles the Bold; *31. *Memling*, Crucifixion with SS. Mary and John, in the foreground kneels Duke Francis Sforza of Milan with his wife and son; on the wings, Adoration of the Child, Resurrection with saints (on the back, SS. Jerome and George, in grisaille); *32, *33. *Memling*, Portraits of the Burgomaster W. Moreel and his wife, models of plain burgess simplicity; 3f. *Dierick Bouts*, Last Supper; 69. *Flemish School*, Descent from the Cross; 47. *School of B. van Orley*, Madonna and Child. — 5, 6. *B. de Bruyn*, Portraits; *German School*, Marriage at Cana. — 18. *School of Dürer*, Portrait; 47a. *J. de Patinir*, Repose on the Flight into Egypt; 49. *M. Schongauer* (?), Mocking of Christ; 56. *Roger van der Weyden* (?), Head of a weeping woman; 28a. *Lukas van Leyden*, Mary Magdalen dancing; 42. *B. van Orley*, Joris van Zelle, the physician; *J. de Patinir*, St. Jerome; 100, 101. *Flemish School*, Philippe le Bel and

Joanna the Mad; 73, 74. *Flemish School*, Portraits; at the top, 271. *F. Floris*, Last Judgment. — In the centre of the room: **38. *Quinten Massys* or *Metsys*, History of St. Anne, a large winged picture, purchased in 1879 for 270,000 fr. from the church of St. Peter at Louvain, for which it was painted in 1509.

The principal picture represents the family of St. Anne, including the Virgin and Child, to the latter of whom St. Anne holds out a grape; in front, to the right, is Salome with her two sons, James the Elder and John; to the left, Mary Cleophas, with her sons, James the Younger, Simon Thaddæus, and Joseph the Just; behind the balustrade, in the archway, through which a rich landscape is visible, are Joachim, Joseph, Zebedee, and Alphæus, the husbands of the four women. 'The heads are full of life, the garments are richly-coloured and disposed in large masses, and the whole scene is illuminated with a light like that of a bright day in spring'. — On the inside of the left wing is an Angel announcing to Joachim the birth of the Virgin, on the outside, Offerings of Joachim and Anne on their marriage (with the signature 'Quinte Metsys 1509'); on the right wing are the Death of St. Anne, and the Expulsion of Joachim from the Temple on account of his lack of children.

We now pass through Room XI and enter Room XII. To the left: 392. *A. Pynacker*, Landscape with stag-hunt; 317, 316. *Th. de Keyser*, Two sisters; 496. *J. Weenix*, Dead game and fruit (1705); 376. *A. Palamedesz*, Musical party; *R. Brakenburgh*, The pretty hostess; 177a. *A. van Beyeren*, Still-life; 394. *J. van Ravesteyn*, Portrait; 503, 504. *J. Wynants*, Landscapes; 470a. *Terburg*, Miniature portrait; 364a. *A. van der Neer*, Burning of Dordrecht; 493. *Ad. de Voys*, Merry topers; no number, Game; 200. *Camphuysen*, Peasant interior; 287. *J. de Heem*, Still-life; 375. *A. Palamedesz*, Portrait (1650). — 495. *J. B. Weenix* (?), Dutch lady at her toilet. — 291, 292. *Barth. van der Helst*, Portrait of the artist and his wife (?); *283. *Frans Hals*, Portrait of Willem van Heythuysen, founder of the hospital of that name at Haarlem; *343. *G. Metsu*, The breakfast; 295. *M. d'Hondecoeter*, Entrance to the park; *332. *Nic. Maes*, Old woman reading. — *455. *Jan Steen*, The gallant offer. — *W. van Aelst*, Sportsman's booty; *J. M. Molenaer*, Taste; 278. *J. van Goyen*, View of Dordrecht (accessories by *A. Cuyp*); 254. *J. W. Delff*, Portrait; 187. *J.* and *A. Both*, Italian landscape; *J. D. de Heem*, Fruit; 282. *Frans Hals*, Professor J. Hornebeek of Leyden (1645); 293a. *M. Hobbema*, Landscape; 397a. *Rembrandt*, Portrait (1654); above, 166. *L. Bakhuysen*, Storm on the Norwegian coast; 421. *Rachel Ruysch*, Flowers and fruit; above, 434. *G. Schalken*. Wax-moulding; 422. *J. van Ruysdael*, Landscape with accessories by *A. van de Velde; Abr. van Beyeren*, Fish; *P. Potter*, Swine; 200a. *J. van de Capelle*, Calm sea; 497. *Em. de Witte*, Interior of the church at Delft. — *296. *M. d'Hondecoeter*, Cock crowing. — *397. *Rembrandt*, Portrait (1641); *425. *Sal. van Ruysdael*, Ferry. — 297. *M. d'Hondecoeter*, Dead cock hanging on a wall. — *183. *Ferd. Bol*, Saskia van Ulenburgh, Rembrandt's wife; 452. *Jan Steen*, The 'Rederyker' (*i.e.* rhetoricians or members of 'Rederykamern'; these were literary clubs, well known in the

16th and 17th cent., which celebrated public festivals by holding recitations and debates); *Abr. Mignon*, Dead cock.

Room XI. To the left: 182, 181 (opposite), *Ferd. Bol*, Portraits Next the latter, *J. D. de Heem*, Fruit and flowers; 511. *Dutch School*, Old woman on her death-bed (study of a head); 428. *H. Saftleven*, Barn. To the left, farther on, 261. *Dusart*, Dutch village feast (1695); 333. *Nic. Maes*, Portrait; 423. *J. van Ruysdael*, Landscape with a ruined tower; 284. *J. D. de Heem* and *C. Lambrechts*, Allegorical representation of Fertility; *Brekelenkam*, Seamstress; 501. *Pieter Wouverman*, Riding lesson; 252a. *C. Decker*, The wooden bridge; *A. van Ostade*, Boors in a tavern; *424a. *J. van Ruysdael*, Landscape; 371. *A. van Ostade*, Eating herrings; above, 269a. *G. Flinck*, A goldsmith's family; 252. *C. Decker* and *A. van Ostade*, Weaver resting; 249. *Alb. Cuyp*, Stable; 363. *A. van der Neer*, Landscape (night effect); *Dutch School (17th cent.)*, Portrait; 288. *J. D. de Heem*, Still-life; *J. van Ceulen*, Portrait; 307. *Karel du Jardin*, Outpost; 292a. *Barth. van der Helst*, Portrait; 188a. *Jan de Bray*, Portrait; 454. *Jan Steen*, Twelfth Night ('le roi boit'); 372. *A. van Ostade*, Flemish trio; *258. *G. Dou*, The artist drawing a Cupid by lamplight; 453. *Jan Steen*, The operation; above, 253. *Dirck van Delen*, Portico of a palace, with accessories by *A. Palamedesz* (1642); 321. *Phil. Koninck*, Dunes at Scheveningen; 184. *Ferd. Bol*, Portrait. — 499. *Phil. Wouverman*, Starting for the chase; 333a, 333b. (opposite), *Nic. Maes*, Portraits; 426. *Sal. van Ruysdael*, Landscape with fishermen. — 395. *Jan van Ravesteyn*, Portrait; 175. *N. Berchem*, Landscape with ruins. — 249a. *Benj. Cuyp*, Fisherman; 289. *C. de Heem*, Fruit and flowers; 373. *Is. van Ostade*, Halt on the journey; 347. *A. Mignon*, Flowers and insects; 483. *Will. van de Velde*, Zuider-Zee; *P. Moreelse*, Portrait; 176a. *G.* and *J. Berck-Heyde*, Church of Haarlem; 500. *Phil. Wouverman*, Hunting scene; 286. *J. Dav. de Heem*, Transitoriness; above, *Dutch School (17th cent.)*, Portrait; 364. *A. van der Neer*, Winter pleasures; 331c. *Nic. Maes*, Old woman fallen asleep while reading; above, 333c. *Nic. Maes*, Portrait; 502. *Jan. Wynants*, Landscape with cattle; *294. *Hobbema*, Wood near Haarlem; above, 331b. *Luttichuys*, Portrait; 346. *W. van Mieris*, Susannah; *308. *Karel du Jardin*, Cattle; 374. *Is. van Ostade*, Woman winding thread; above, 184. *F. Bol*, The philosopher; 424. *Jac. van Ruysdael*, Haarlemer Meer; 299, 298. *J. van Huchtenburgh*, Battle-pieces; 176. *N. Berchem*, Cattle pasturing; above, 270. *G. Flinck*, Portrait (1640).

The archway in the W. angle of the Place Royale (p. 78) leads to the oblong Place du Musée (Pl. D, 4), the right side of which is flanked by the hotels and restaurants mentioned at pp. 70, 71, while to the left rises the **Royal Library** (Pl. D, 5), with a court separated from the street by a stone balustrade. In the court is a statue in bronze (by Jehotte, 1846) of *Duke Charles of Lorraine* (p. 77). Be-

hind the statue is the entrance to the Library which consists of six departments: (1) Printed Books; (2) MSS.; (3) Engravings and Maps; (4) Coins and Medals; (5) Offices; (6) Periodicals. — The *Salle d'Exhibition*, in which are the most interesting specimens, is on the groundfloor.

The Department of the Printed Books (300,000 vols.) is in the left wing of the building. The nucleus of the collection was the library of a M. van Hulthem, purchased in 1837 for 315,000 fr., and incorporated with the old municipal library. In 1860 the library of Johannes Muller, the physiologist, was added, and in 1872 the musical library of M. F. Fétis and the heraldic and genealogical library of M. F. V. Goethals were presented. — The *Library Hall* (10-3; in summer 10-4; by permission of the head-librarian also 7-10.30 p.m.; closed during Passion Week) contains a series of portraits of the sovereigns of the country down to Maria Theresa and Joseph II. In a cabinet here are exhibited some beautiful Chinese drawings. — Special permission is required for admission to the *Periodicals Room.*

The Department of the MSS. consists chiefly of the celebrated *Bibliothèque de Bourgogne*, founded in the 15th cent. by Philippe le Bon, Duke of Burgundy, and contains upwards of 24,000 MSS., comprising many of great value. It is especially rich in missals, some of which are illuminated with beautiful miniatures of the old Flemish school. Worthy of notice are: the missal of the Dukes of Burgundy, by *Attavante* of Florence (1485), afterwards in possession of Matthew Corvinus, King of Hungary; the chronicles of Hainault in seven folio volumes with miniature illustrations, and an illustrated title-page (the author Jacques de Guise presenting his work to Philip the Good), ascribed, though without sufficient grounds, to *Roger van der Weyden;* and a copy of Xenophon's Cyropædia, used by Charles the Bold. Also, '*Pardon accordé par Charles V. aux Gantois*' (p. 45) of 1540, MSS. as far back as the 7th cent., playing-cards manufactured at Ulm in 1594, autographs of Francis I., Henri IV., Philip II., Alva, Luther, Voltaire, Rubens, etc. Most of the books in the Burgundian Library are bound in red morocco. The most valuable MSS. have twice been carried away to Paris by the French.

The admirably-arranged *Collection of Engravings* (upwards of 100,000 in number) is worthy of notice; it is entered from the Musée de Peinture. The Flemish masters are admirably represented. One of the most interesting plates is an engraving of 1418, the Virgin with saints and angels, found at Malines. — The *Collection of Coins* is also of importance; adm. 12-3, entrance Rue du Musée 5.

L'Ancienne Cour, a building adjoining the Library on the E., was the residence of the Austrian stadtholders of the Netherlands after 1731 (comp. p. 77). It now contains the Collection of Modern Paintings, the Royal Archives, and a chapel erected in 1760 and devoted to Protestant worship since 1803, which is known as the *Église du Musée.*

The Entrance (comp. p. 75) is in the crescent at the N.W. end of the Place du Musée. To the right in the circular entrance hall is the entrance to the *Archives Générales du Royaume* (adm. daily 9-3), on the groundfloor. To the left we proceed through the glass-door to the staircase, at the foot of which is a statue of Hercules by *Delvaux.* Sticks and umbrellas are left here with the custodian (no charge). The staircase is of marble, and the lower part of the walls is covered with the same material. The upper part is occupied by plastic decorations in the style of Louis XVI.; the ceil-

ing-frescoes, representing the seasons, are by *J. Stallaert.* At the top of the staircase we reach another rotunda, where a door to the left leads to the picture-gallery.

The ***Collection of Modern Pictures** (adm., see p. 75), which consists of about 300 paintings and 50 water-colour and other drawings, displayed in 16 rooms, illustrates the development of Belgian art since 1830. A new arrangement has recently been carried out. Catalogue, 25 c. The names of the artists and the subjects of the pictures are attached to the frames. Our enumeration begins always to the left of the entrance.

Room I. 244. *E. Smits*, The seasons; 120, 121. *L. Gallait*, Full-length portraits of King Leopold II. and his queen Maria Henrietta; 169. *H. Leys*, Joyful entry of Charles V. into Antwerp (repetition of the fresco in the Hôtel de Ville at Antwerp, see p. 148).

Room II. Above the entrance: 185. *L. Mathieu*, Entombment. — E. wall: 243. *E. Slingeneyer*, Battle of Lepanto (1556); 278. *P. van der Ouderaa*, The last refuge (the family Mundi of Douai saved by the Clarissine nuns from the Spaniards during the sack of Antwerp, Nov. 4th, 1756); 286. *J. van Lerius*, Erasmus; 76. *N. de Keyser*, Battle of Worringen (1288); Siegfried of Westerburg, Archbishop of Cologne, standing before his captors Duke John I. of Brabant and Count Adolf of Berg (1839); 234. *F. Roffiaen*, Monte Rosa from the Riffelberg; above it, 77. *N. de Keyser*, Justus Lipsius. — W. wall: 57. *H. de Caisne*, Belgium crowning her famous sons (1839). — 146. *P. Hunin*. Alms-giving.

Room III. *F. de Braekeleer*, 53. Distribution of fruit at a school ('le comte de mi-carême'), 52. The Golden Wedding (W. wall); 152. *J. Kindermans*, Scene in the Amblève valley; 270. *Ph. van Bree*, Corpus Christi-day in St. Peter's at Rome.

Room IV. 50. *E. de Block*, Reading in the Bible; 135. *E. Hamman*, The mass of Adriaen Willaert; 150. *Jac. Jacobs*, The Sarpsfos in Norway; 114. *L. Gallait*, Joanna the Mad of Castile by the dead body of her husband, Philippe le Bel; 106. *Th. Fourmois*, Mill; above, 174. *J. Lies*, Baldwin III. of Flanders punishing robber-knights; *L. Gallait*, 123. Portrait of an old lady, 124. The painter's wife and daughter, 115. Art and Liberty; above, 27. *J. Czermack*, Christian girls in the Herzegovina captured by Bashi-Bozouks; *L. Gallait*, Gipsy; 49. *E. de Biefve*, The Compromise, or Petition of the Netherlandish nobles in 1565. Count Hoorn is represented as signing the document, Egmont in an arm-chair; at the table Philip de Marnix, in a suit of armour; in the foreground, William of Orange, in a dark-blue garment; beside him, Martigny in white satin, and behind him, the Duc d'Arenberg. The Count Brederode, under the portico to the left, is inviting others to embrace the good cause. This picture (painted in 1841) and Gallait's Abdication of Charles V. mark a new epoch in the history of modern

Belgian art. They were exhibited in most of the European capitals in 1843, where they gained universal admiration, and they have contributed materially to the development of the realistic style of painting, in which colour plays so prominent a part. 98. *A. Dillens*, Austrian recruiting-officers in the Netherlands; above, 282.

C. van Hove, Girls of Dordrecht. — End-wall: 176. *J. Lies*, Prisoners of war; 306. *Ch. Verlat*, Shepherd's dog struggling with an eagle; 171. *H. Leys*, The sermon; above, 64. *Ch. de Groux*, Junius preaching the Reformation in a house at Antwerp, with the light from the stake shining through the window (1860). — S. wall: 266. *K. Tschaygeny*, The steep road; 107. *Th. Fourmois*, Landscape; 122. *L. Gallait*, Portrait; 210. *F. Pauwels*, The widow of Jacques van Artevelde giving up her jewels for the state; above, 221. *L. Robbe*, Cattle at pasture near Courtrai; 79. *N. de Keyser*, Portrait; 155. *A. de Knyff*, The forest of Stolen; above, 255. *A. Robert*, Plundering of the Carmelite Convent at Antwerp at the end of the 16th century; *111. *L. Gallait*, Abdication of Emperor Charles V., a masterpiece of composition, drawing, and colouring (1841); Charles V. is under the canopy of the throne, supported on the left by William of Orange, at his feet kneels his son Philip II., on his right is his sister Maria of Hungary in an arm-chair. 154. *A. de*

Knyff, The deserted gravel-pit; 12. *Fr. Bossuet*, Procession at Seville. — 226. *A. Robert*, Luca Signorelli painting his dead son; above, 295. *E. J. Verboeckhoven*, Cattle in the Roman Campagna (1843); 13. *Fr. Bossuet*, The Abbey of St. Amand at Rouen; 232. *W. Roelofs*, Landscape; above, 316. *G. Wappers*, Charles I. of England on his way to the scaffold.

Room V. 216. *J. Quinaux*, Scene from the valley of the Lesse; 97. *A. Dillens*, Skaters; 170. *H. Leys*, The studio of Frans Floris; 265. *K. Tschaggeny*, Diligence in the Ardennes; 289. *J. B. van Moer*, View of Brussels (1868); 179. *J. B. Madou*, Festival; above, 87. *E. de Pratere*, Farm-horses; 290. *J. B. van Moer*, Interior of the church of Santa Maria de Belem near Lisbon; 180. *J. B. Madou*, The fortune-teller; above, 8. *Ch. Baugniet*, Visit to the young widow; 288. *J. B. van Moer*, Baptistery of St. Mark's at Venice; 318. *Fl. Willems*, The bride's toilet; 175. *J. Lies*, Prometheus bound; 167. *H. Leys*, Restoration of the Roman Catholic service in Antwerp cathedral (1845); 160. *F. Lamorinière*, Landscape near Edeghem; 29. *P. J. Clays*, Coast near Ostend (1863); 217. *J. Quinaux*, Landscape in Dauphiny.

Room VI. 181. *J. B. Madou*, The village-politicians; 253. *J. Stevens*, Morning in the streets of Brussels; 70. *Ch. de Groux*, Departure of the recruit; 157. *V. Lagye*, The sorceress; 260. *F. Stroobant*, The old guild-houses in the market-place at Brussels; 296. *E. J. Verboeckhoven*, Little kitchen (sketch); 178. *J. B. Madou*, The mischief-maker (Flemish scene, 18th cent.); above, 223. *L. Robbe*, Bull attacked by dogs; 229. *J. Robie*, Flowers and fruit.

Room VII. 67. *Ch. de Groux*, Saying grace; 1. *E. Agneessens*, Marchant, the sculptor (d. 1833); above, 189. *C. Meunier*, Tobacco factory at Seville; 258. *J. Stobbaerts*, Stable; 56. *H. de Braekeleer*, Stall; 18. *H. Boulenger*, Forest-scene; 69. *Ch. de Groux*, Drunkard by the corpse of his neglected wife; 80. *H. de la Charlerie*, Head of an old man; 21. *A. Bouvier*, Sun-blink on a rough sea; 14. *H. Boulenger*, Silvan landscape; above, 5 *L. Artan*, Seapiece; 15. *H. Boulenger*, The Avenue des Charmes at Tervueren. — 100. *L. Dubois*, Still-life; 312. *A. Verwée*, Cattle by a river; 142. *A. J. Heymans*, Heath; 310. *A. Verwée*, A Zealand team; 16. *H. Boulenger*, Autumn morning; 148. *J. Impens*, Flemish tavern.

Room VIII. 153. *J. B. Kindermans*, Landscape; 88. *E. de Pratere*, Ass; 73. *G. de Jonghe*, The young mother. — To the left, beyond the coupled columns, is the large —

Room IX. 188. *C. Meunier*, Peasants of Brabant defending themselves in 1797; 10. *E. Beernaert*, Woodland-scene; *J. F. Portaels*, 213. Box in the theatre at Pest, 214. The Daughter of Zion, 215. Simoom; above, 246. *J. Stallaert*, Death of Dido; 7. *Th. Baron* Winter-landscape; 211. *L. Philippet*, Stabbed (Italian street-scene). — *110. *L. Gallait*, The Plague in Tournai (1092), one of the artist's most celebrated pictures (finished in 1882). Bishop Radbold II.

walks in front of the intercessary procession in penitential robes, followed by the chief citizens bearing a figure of the Virgin Mary. — 134. *A. J. Hamesse*, Evening in the Campines of Antwerp; 206. *Ch. Ooms*, Forbidden fruit; 275. *H. van der Hecht*, The rainbow; above, 222. *L. Robbe*, Landscape with cattle in the Campines of Antwerp; 32. *A. Cluysenaar*, Emp. Henry IV. at Canossa, 1077; 89. *E. de Schampheleer*, The Old Rhine near Gouda; 161. *F. Lamorinière*, Landscape; above, *E. de Pratere*, 85. Cattle-market in the slaughterhouse at Brussels, 86. Asses' heads.

Room X. Water-colours, drawings, designs, miniatures, etc. The fine panelling and the carved oven-frame should be noticed.

Room XI. 283. *L. van Kuyck*, Stable; 44. *L. Dansaert*, The diplomats; above, 144. *E. Huberti*, Landscape; 95. *A. de Vriendt*, The citizens of Ghent doing homage at the cradle of Charles V.; 6. *A. Asselbergs*, Landscape; above, *G. J. van Luppen*, Spring-landscape; 261. *F. ter Linden*, Prisoners; 268. *Th. Tscharner*, Winter scene on the Meuse; 137. *A. Hennebicq*, Labourers in the Roman Campagna; 319. *Fl. Willems*, The duchess's birthday; 34. *M. Collart*, Fruit-garden in Flanders; 94. *A. de Vriendt*, Excommunication of Bouchard d'Avesnes (on account of his interdicted marriage with Margaret of Flanders, 1215); 37. *J. Th. Coosemans*, The Chemin des Artistes at Barbison; above, 151. *F. Keelhoff*, Landscape; 254. *J. Stevens*, Dog-market at Paris; 9. *E. Beernaert*, Edge of a wood in Zealand; 19. *H. Bource*, Bad news; above, 61. *Xav. de Cock*, Cattle in a wood; 55. *H. de Braekeleer*, Spinner; 31. *P. J. Clays*, Calm on the Scheldt; above, 309. *A. Verwée*, Cattle at pasture.

Room XII. 54. *H. de Braekeleer*, The geographer; 105. *Th. Fourmois*, Mill; 255. *J. Stevens*, Dog before a mirror; 168. *H. Leys*, Funeral mass for Berthal de Haze, armourer of Antwerp; 112. *L. Gallait*, Conquest of Antioch; *J. Robie*, 230. Return from the tiger hunt, 228. Still-life; 247. *A. Stevens*, Lady in a light pink dress; 30. *P. J. Clays*, Roads of Antwerp; *A. Stevens*, 248. Portrait ('lady-bird'), 249. The widow and her children; 17. *H. Boulenger*, View of Dinant; 321. *Fl. Willems*, The collector of engravings.

Room XIII. 72. *J. H. L. de Haas*, Cattle at pasture; 33. *A. Cluysenaar*, The infant painter; 183. *A. Markelbach*, Rhetoricians of Antwerp preparing for a debate (comp. p. 91); 191. *J. L. Montigny*, Horses in winter; *317. *E. Wauters*, The Prior of the Augustine monastery to which Hugo van der Goes had retired tries to cure the painter's madness by means of music; 276. *H. van der Hecht*, Landscape; 26. *E. Carpentier*, Strangers; 320. *Fl. Willems*, La Fête chez les Grands-Parents; 22. *A. Bouvier*, Sea-piece; 236. *J. Rosseels*, Heath; 250. *A. Stevens*, Salome; 311. *A. Verwée*, L'Equinoxe; 141. *Ch. Hermans*, Day-break in the capital; 41. *F. Courtens*, Return from church; 228. *J. Robie*, Grapes; 71. *J. H. L. de Haas*, Cattle beside the Scheldt.

Room XIV. 307. *Th. Verstraete*, Return from the grave; above, 128. *Th. Gérard*, Village-festival in Swabia; 143. *A. Hubert*, Cuirassiers of Waterloo; 299. *Is. Verheyden*, Woman gathering wood; 109. *L. Frédéric*, 'Les Marchands de Craie' (starting for work, midday meal, return in the evening); 281. *E. van Hove*, Van Maerlant, the poet (d. 1291); 177. *T. Lybaert*, The Virgin praying (in the mediæval style); *298. *J. Verhas*, Review of the Schools (on the occasion of the silver wedding of the King and Queen of the Belgians in 1878). The procession, headed by girls in white dresses led by their teachers, is passing the Palace, in front of which are the King and Queen, the Emperor of Austria, and the Count of Flanders, with their suites. The burgomaster and sheriffs of Brussels are also in the procession. All the heads are portraits. — 42. *Fl. Crabeels*, Hay harvest; *F. van Leemputten*, 284. Peasants going to work, 285. Palm Sunday in the Campines; 36. *J. Th. Coosemans*, Fir-wood by twilight; 207. *P. Oyens*, The colleagues; 103. *J. Ensor*, Lamp-cleaner; 292. *H. van Seben*, Landscape near the Hague. — Past Room XV (empty), we finally enter —

Room XVI. 28. *L. Chabry*, Ruins of Thebes (Egypt); 187. *H. W. Mesday*, After the storm (large sea-piece, 1895); 173. *L. Lhermitte*, Country-girls bathing; *F. von Lenbach*, 165. Bishop Strossmayer of Diakovar, 166. Portrait of Döllinger.

c. The Upper Town: Southern Part.

The Rue de la Régence (Pl. D, E, 4, 5), which begins at the Place Royale, leads, as mentioned at p. 79, past the Comte de Flandre's Palace and the Palais des Beaux-Arts, and farther on intersects the Petit Sablon, or *Kleine Zaavelplaats* (Pl. D, 5). To the right rises the church of —

Notre Dame des Victoires (Pl. D, 5), also called *Notre Dame du Sablon*, founded in 1304 by the guild of Cross-bowmen, but almost entirely rebuilt in the 15th and 16th centuries. It is now being restored after designs by *Schoy*.

The Interior (sacristan, Place du Grand-Sablon 30) measures 71 yds. in length by 28 yds. in breadth (61 yds. across the transepts) and is in the form of a Latin cross. — The 1st Chapel in the S. Aisle contains the monument of *Count Flaminio Garnier*, secretary of the Duke of Parma, consisting of six reliefs in alabaster from the life of the Virgin (about 1570; restored). At the W. end of this aisle is a monument erected in 1856 to *Aug. dal Pozzo, Marquis de Voghera* (d. 1781), commander of the Austrian forces in the Netherlands. — The burial-chapel (17th cent.) of the Princes of Thurn and Taxis, in the N. Transept, is sumptuously adorned with black and white marble; over the altar, a St. Ursula, by *Hen. Duquesnoy;* on the right is an angel holding a torch, by *Grupello;* in the dome are numerous family armorial bearings. — The Choir contains mural paintings of saints by *Van der Plaetsen*, being an exact reproduction of the originals of the 15th cent. discovered here in 1860 in a state beyond restoration; also some stained glass of the 15th century

at the sides, two gorgeous Renaissance chapels. — The pulpit, carved in wood, is borne by the symbols of the four Evangelists. — The sacristy contains an ivory statuette of Christ, by *H. Duquesnoy*.

The Rue Bodenbroek and Rue des Sablons, running to the W., end at the Grand Sablon (p. 106).

On the part of the Petit Sablon to the S.E., a small square surrounded by a handsome railing, rises the **Monument of Counts Egmont and Hoorn** (Pl. D, 5), by *Fraikin*. The lower part is a fountain, above which rises a square pedestal in the later Gothic style. On the right and left are bronze figures of Flemish soldiers. The colossal figures in bronze above represent Egmont and Hoorn on their way to execution. Ten MARBLE STATUES of celebrated contemporaries of the counts were erected in 1890 in a half-circle round the monument. These represent (from left to right): Marnix of Ste. Aldegonde (p. 251) by *P. Devigne*, Abr. Ortelius by *J. Lambeaux*, Bern. van Orley by *Dillens*, J. de Locquenghien by *G. van den Kerckhove*, Ger. Mercator by *L. P. van Biesbroeck*, Dodonæus (p. 133) by *A. de Tombay*, Corn. Floris de Vriendt by *J. Pecher*, H. van Bredero de by *J. A. van Rasbourgh*, L. van Bodeghem by *J. Cuypers*, and William of Orange by *C. van der Stappen*. The 48 small bronze figures on the pillars of the railing represent the Artistic and Industrial Guilds of the 16th century; they were cast in 1882-83 from designs by *X. Mellery* and models by *J. Cuypers*, *P. Comein*, *J. Courroit*, *A. Desenfans*, *A.*, *J.*, *F.*, and *G. van den Kerckhove*, *Ch. Geefs*, *J. A. Hambresin*, *J. Laumans*, *B. Martens*, *E. Lefever*, *A. J. van Rasbourgh*, *J. Lambeaux*, and others. — Behind the monument is the —

Palace of the Duc d'Arenberg (Pl. D, 5), once the residence of Count Egmont, erected in 1548, restored in 1753, with a modern right wing. The older portion of the palace was seriously damaged by fire in 1892. It contains a small but choice *Picture-gallery (admission, see p. 76).

The PICTURES are all in excellent preservation, and furnished with the names of the artists (catalogue by W. Burger). — Long Room, to the left of the entrance: *Rembrandt*, or more probably *Sal. Koninck*, Tobias restoring his father's sight; *Van Dyck*, Portrait of a Spanish countess; *Craesbeeck*, His own studio; *A. van Ostade*, *A. Brouwer*, Tavern-scenes; *Jac. van Ruysdael*, Waterfall; *Hobbema*, Landscape; *P. Potter*, Resting in a barn; *Rubens*, Two portraits and three sketches of angels' heads; *Berck-Heyde*, Canal; *P. de Hooch*, Interior; *G. Dou*, The painter's parents; *G. Metsu*, The billet-doux; *Jan Vermeer (van Delft)*, Girl; *Jan Steen*, Wedding at Cana; *Rubens*, Small portrait; *A. van der Neer*, Moonlight on the sea (1644); *G. Dou*, Old woman counting money; *G. Terburg*, Musical entertainment; *Jordaens*, 'Zoo de ouden zongen, zoo piepen de jongen' (when the old quarrel, the young squeak); *Teniers*, Playing at bowls; *G. Dou*, Hermit; *N. Maes*, The scholar; *W. van Mieris*, Fishwoman. — Above the door: *Berck-Heyde*, Inner court of the Amsterdam Exchange. — To the right of the door: *J. Ruysdael*, Landscapes; *A. Cuyp*, Horses; *D. Teniers*, Farm-yard, Peasant smoking; *Van der Helst*, Dutch wedded couple, Portrait of a man; *A. van Dyck*, Portrait of a Duc d'Arenberg; *Teniers*, Man selling shells; *Fr. Hals*, The drinker; *Everdingen*, Waterfall; *Terburg*, Portrait; *Fr. Hals*, Two boys singing; *Rubens*, Two portraits and a sketch. — On the window-

wall: Portrait of Marie Antoinette, painted in the Temple by *Koharsky*, shortly before the unfortunate queen was removed to the Conciergerie.

The Library contains antique vases, statuettes, and busts in marble. — The well-kept Gardens deserve a visit (fee 1 fr.).

In the Rue des Petits-Carmes, diverging to the left, an inscription on No. 26 (to the right) announces that the building occupies the site of Count Kuilemburg's palace, pulled down in 1568. In this palace between three and four hundred of the Netherlands nobles met and drank success to the 'Gueux' on April 6th, 1566, the day after the presentation of their 'Request' to the vice-regent Margaret of Parma, praying for the abolition of the inquisitorial courts. The Duke of Alva afterwards occupied the palace. The present building was erected in 1847 as a prison.

The palace occupied by the Duchess Margaret of Parma was in the Place Royale. At the moment when the petition was presented, Count Barlaimont, one of the courtiers, whispered to the princess, whose apprehensions had been awakened by the sudden appearance of the cortège, '*Madame, ce n'est qu'une troupe de gueux*' (*i.e.*, beggars), in allusion to their supposed want of money. The epithet was overheard, and rapidly communicated to the whole party, who afterwards chose it for the name of their faction.

Farther on in the Rue de la Régence, to the left, stands the **Conservatoire de Musique** (Pl. D, 5), built in 1876 by *Cluysenaar*. In the concert-hall is an organ by Cavaillé-Col. The Conservatoire possesses an interesting collection of musical instruments from the 16th cent. onwards, now exhibited in the wing at the back of the building, Rue aux Laines 11 (adm. on Mon. and Thurs., 2-4; at other times on written application to the curator, M. Mahillon, Chaussée d'Anvers 23). — Adjacent is the **Synagogue** (Pl. D, 5), a building in the Romanesque style by *De Keyser* (1878).

The Rue de la Régence, and the still unfinished Place Poelaert in which it ends, are terminated on the S. by the —

***Palais de Justice** (Pl. C, D, 5), an edifice designed on a most ambitious scale by *Poelaert*, begun in 1866 under the superintendence of *Wellens*, and inaugurated in 1883, at the 50th jubilee of Belgium's existence as a separate kingdom. The cost of the building amounted to about 50 million francs (2,000,000*l.*). It is the largest architectural work of the present century, and is certainly one of the most remarkable, if not one of the most beautiful of modern buildings. The inequalities of the site added greatly to the magnitude of the task. The area of the building is 270,000 sq. ft., considerably exceeding that of St. Peter's at Rome (see p. 144). The huge and massive pile stands upon an almost square basis, 590 ft. long by 560 ft. wide, and forcibly suggests the mighty structures of ancient Egypt or Assyria. Indeed the architect avowed that his guiding principle was an adaptation of Assyrian forms to suit the requirements of the present day. In details the Græco-Roman style has been for the most part adhered to, with an admixture of rococo treatment. The general architectural scheme may be described as pyramidal, each successive section diminishing in bulk. Above the

main body of the building rises another rectangular structure surrounded with columns; this supports a drum or rotunda, also encircled with columns, while the crown of the whole is formed by a comparatively small dome, the gilded cross on the top of which is 400 ft. above the pavement. The rotunda is embellished with colossal figures of Justice, Law, Strength, and Clemency, by *Dutrieux*, *Desenfans*, *Vinçotte*, and *Detombay*. The principal façade, with projecting wings and a large portal, is turned towards the Rue de la Régence. The porch, which is enclosed by huge pilasters, has a rectilineal termination. The flights of steps ascending to the vestibule are adorned with colossal statues of Demosthenes and Lycurgus by *A. Cattier* (1882; to the right) and of Cicero and Domitius Ulpian by *A. F. Bouré* (1883; to the left). The interior includes 27 large court-rooms, 245 other apartments, and 8 open courts. The large *Salle des Pas Perdus*, or waiting-room, with its galleries and flights of steps, is situated in the centre, under the dome, which has an interior height of 320 ft. Guides in uniform are in waiting to conduct visitors through the interior (daily, 9-4.30; fee 1 fr.), and the dome may also be ascended. The terrace on the side towards the town commands a very beautiful view of the lower part of Brussels.

The inclined planes on the N.W. side of the Palais de Justice lead to the S. part of the old town, whence we may proceed to the Porte de Hal (p. 109). — The broad Rue des Quatre Bras, running to the S.E. from the Place Poelaert, joins the *Boulevard de Waterloo* opposite the *Avenue Louise* (p. 109; electric tramway, see p. 74).

d. The Lower Town: Central Part.

From the Place Royale (p. 78) the Montagne de la Cour (Pl. D, 4; Flem. *Berg van't Hof*) descends to the lower town. This street contains numerous handsome shops, and, in spite of its steepness, is one of the chief thoroughfares of Brussels, with a constant stream of vehicles passing through it. It is continued to the N.W. by the Rue de la Madeleine (*Magdalenastraat;* Pl. D, 3, 4), a street of almost equal importance, with a few Renaissance façades of the 17th cent., and by the Marché aux Herbes (*Grasmarkt;* Pl. D, 3), which passes near the market-place, assumes the name of Marché aux Poulets beside the church of St. Nicholas, and crosses the Boulevard Anspach (p. 107) near the Exchange.

In the centre of the lower part of the town lies the ****Grande Place,** or market-place (Pl. D, 3). It is one of the finest mediæval squares in existence, presenting a marked contrast to the otherwise modern character of the city, and occupies an important place in the annals of Belgium. In the spring of 1568 twenty-five nobles were beheaded here by order of the Duke of Alva, and in the following June Lamoral, Count Egmont, and Philip de Montmorency, Count Hoorn, also perished here (p. 99).

The ***Hôtel de Ville** (*Stadhuis;* Pl. D, 3) is by far the most interesting edifice in Brussels, and one of the noblest and most beautiful buildings of the kind in Belgium. It is of irregular quadrangular form, 66 yds. in length and 55 yds. in depth, and encloses a court. The principal façade towards the market-place is in the Gothic style, the E. half having been begun in 1402, the W. in 1443. The graceful tower, 370 ft. in height, which was originally intended to form the N.W. angle of the building, was completed in 1454. The architects were *Jacob van Thienen* (1405) and *Jan van Ruysbroeck* (1448), a statue of whom adorns the first niche in the tower. Probably some of the niches in the façade were intended to be purely decorative; at all events the façade seems somewhat overladen by the multitude of modern statues of Dukes of Brabant and other celebrities with which it has been adorned, though smoke and the weather have contributed to soften this effect. The open spire (now being restored) terminates in a gilded metal figure of the Archangel Michael, which serves as a vane, 16 ft. in height, executed by *Martin van Rode* in 1454. The back of the Hôtel de Ville dates from the beginning of the 18th cent., the original edifice having been destroyed by the bombardment of the French in 1695. In the court are two fountains of the 18th cent., each adorned with a river-god, that on the right by *Plumiers*.

Tickets (p. 75) admitting visitors to view the INTERIOR of the Hôtel de Ville are issued in the corridor of the N. wing, which may be reached by the passage at the back of the court or by ascending the steps to the right in the court. Visitors also receive a printed description of the building. The corridor contains several large pictures (*Stallaert*, Death of Eberhard T'serclaes, 1883, a magistrate of Brussels). — FIRST FLOOR. In the Vestibule are several full-length portraits of former sovereigns, among whom are Maria Theresa, Francis II., Joseph II., Charles VI., Charles II. of Spain, etc. In the spacious SALLE DU CONSEIL COMMUNAL Counts Egmont and Hoorn were condemned to death in 1568. The present decoration of the hall, with its rich gilding, recalling the palace of the Doges at Venice, dates from the end of the 17th century. The ceiling-painting, representing the gods in Olympus, is by *Victor Janssens*. The same artist designed the tapestry on the walls, of which the subjects are the Abdication of Charles V., the Coronation of Emp. Charles VI. at Aix-la-Chapelle, and the 'joyeuse entrée' of Philippe le Bon of Burgundy, *i.e.*, the conclusion of the contract of government between the sovereign, the clergy, the nobility, and the people. — In the adjoining SALLE DE MAXIMILIEN is a round portrait of Maximilian and his wife Maria of Burgundy, by *Cluysenaar* (over the chimney-piece). Also a *Winged Altar-piece*, by a Belgian artist of the 15th cent., with gilded carving and paintings from the life of the Virgin (recently acquired in Italy). This room, the adjoining Anteroom, and the RECEPTION ROOM are hung with tapestry from designs by *Lebrun* and *Van der Borght*, representing the history of Clovis and Clotilde. The last-named room also contains a modern table-service by *H. Van der Stappen*, and a painting of the 18th cent. (over the chimney piece). — The following gallery is hung with life-size portraits of the Emperor Charles V., Philip III. of Spain, Philip IV., Archduke Albert and his consort Isabella, Charles II. of Spain, and Philip II. in the robe of the Golden Fleece. — The SALLE D'ATTENTE contains views of old Brussels, before the construction of the present new and spacious streets (pp. 105, 107), by *J. B. van Moer*, 1873. — The large BANQUET HALL, 65 yds. long and 27 yds. wide, recently decorated with beautiful Gothic carved

oak, from designs by *Jamaer*, also deserves notice. The tapestry, representing the guilds in characteristic figures, was executed at Malines from designs by *W. Geefs*. On wooden pillars between the tapestries are bronze statues of prominent burgomasters and magistrates of Brussels in the 14th and 15th centuries. — The Salle des Mariages is lined with oaken panelling and adorned with allegorical frescoes and wooden statues of famous citizens of Brussels, by *Geerts*. — The Staircase is adorned with two pictures by *Em. Wauters:* John III., Duke of Brabant, resigning to the guilds of Brussels the right of electing the burgomaster (1421), and Mary of Burgundy swearing to respect the privileges of the city of Brussels (1477). — We return through the Banquet Hall to the landing of the Grand Staircase, on which are busts of the burgomasters since 1830. The ceiling and wall paintings by *Count J. de Lalaing* (1893) illustrate the civic community: 'Pro aris et focis' (successful opposition to the feudal barons) and 'Urbi et orbi' (proclamation of the laws). On the ceiling are an allegorical representation founded upon an inscription from the old Broothuis: 'A peste, fame et bello libera nos Maria pacis' (from plague, famine, and war, deliver us, Mary of peace), and portraits of prominent burgomasters of the city as representatives of civic virtue; etc. — At the foot of the staircase is a bronze figure of St. Michael, by *Van der Stappen*. — Tickets are given up on leaving the building (no fee).

The Tower (key kept by the concierge; 50 c. each pers.) commands an admirable survey of the city and environs. To the S. the Lion Monument on the Field of Waterloo is distinctly visible in clear weather. The best hour for the ascent is about 4 p.m.

On the N.E. side of the market-place, on the site of an earlier building occupied in 1131 by Pope Innocent II. and King Bernard, is the ***Halle au Pain** (*Broothuis;* Pl. D, 3), also known as the *Maison du Roi*, formerly the seat of the government authorities. The building was erected in 1514-25, in the transition style from the Gothic to the Renaissance, rebuilt according to the original plan and fitted up for the municipal authorities in 1876-95. Counts Egmont and Hoorn passed the night previous to their execution here, and are said to have been conveyed directly from the balcony to the fatal block by means of a scaffolding, in order to prevent the possibility of a rescue by the populace. The peal of bells placed here in 1896 consists of 24 bells, one of which weighs 1200 lbs.

The **Musée Communal** *(Gemeentelyk Museum)*, established in 1887 on the second floor of the Halle au Pain (adm., see p. 75; entrance Rue du Poivre, at the back of the building), contains models and views of ancient and modern buildings of Brussels, sculptures, banners, memorials of the revolution of 1830, the clothes of the Mannikin (p. 104), Brussels china and faience, artistic objects in metal (among them an embossed silver-gilt plaque showing Adam and Eve in Paradise), rare prints, the celebrated Record of Cortenberg (1372), coins and medals, and some paintings of the Flemish, German, and Italian schools, including examples of *Mierevelt*, *Snyders*, *A. Mor*, *Holbein* (?), *Cuyp*, *Goltzius*, and *Bol*.

The ***Guild Houses** in the Grande Place were re-erected at the beginning of the 18th century, after having been seriously damaged during the bombardment by Louis XIV. in 1695, and they have recently been carefully restored. On the S. side, to the left of the Hôtel de Ville, are the old hall of the *Guild of Butchers*, indicated by a swan, and the *Hôtel des Brasseurs*, bearing on its gable an equestrian statue of Duke Charles of Lorraine (p. 77), designed in 1854 by *Jacquet*. On the W. side is the *Maison de la Louve*, or

Hall of the Archers, which derives its name from a group representing Romulus and Remus with the she-wolf. To the left of the Louve is the *Hall of the Skippers*, the gable of which resembles the stern of a large vessel, with four protruding cannon; farther to the left, the *Hall of the Mercers* (de Vos), dating from 1699. To the right of the Louve is the *Hall of the Carpenters* (1697), richly adorned with gilding, and farther to the right is the *Hall of the Printers*. On the N. side is the *Taupe*, or *Hall of the Tailors*, built in 1697.

The extensive building occupying almost the entire S.E. side of the square was formerly the public *Weigh House*. Adjacent is the *Balance*, built in 1701.

At the back of the Hôtel de Ville, about 200 yds. to the S.W., at the corner of the Rue du Chêne and the Rue de l'Etuve, stands a diminutive figure, one of the curiosities of Brussels, known as the **Mannikin Fountain** (Pl. M.P.; C, 4), cast in bronze after *Duquesnoy's* model in 1619. He is a great favourite with the lower classes, and is invariably attired in gala-costume on all great occasions. When Louis XV. took the city in 1747, the mannikin wore the white cockade, in 1789 he was decked in the colours of the Brabant Revolution, under the French régime he adopted the tricolour, next the Orange colours, and in 1830 the blouse of the Revolutionists. Louis XV., indeed, is said to have invested him with the cross of St. Louis. The figure is not without considerable artistic excellence.

In the Rue du Marché aux Herbes, near the N.E. corner of the Grande Place, is the entrance to the **Passage** or **Galerie St. Hubert** (Pl. D, 3), constructed from a plan by *Cluysenaar* in 1847, a spacious and attractive arcade with tempting shops (234 yds. in length, 26 yds. in width, and 59 ft. in height). It connects the Marché aux Herbes with the Rue des Bouchers (*Galerie de la Reine*), and farther on with the Rue de l'Ecuyer (*Galerie du Roi*, with the *Galerie des Princes* diverging on one side). The sculptural decorations are by *Jaquet*. The arcade is crowded at all hours of the day. Cafés, shops, and theatre, see pp. 71, 72, 74.

About 150 yds. higher, in the Rue de la Madeleine, and also in the Rue Duquesnoy and Rue St. Jean, are entrances to the *Marché Couvert* (Pl. D, 4), or *Marché de la Madeleine*, an extensive market-place for fruit, vegetables, and poultry, erected by *Cluysenaar* in 1848. Owing to the different levels of the above-named streets the market has two stories. — The adjacent *Galerie Bortier* contains numerous shops of dealers in antiquities.

Between the Rue de la Madeleine and the Montagne de la Cour, the Rue Cantersteen (see below) diverges to the N.E., the Rue de l'Empereur to the S.W. The last leads to the small Place du Palais de Justice (Pl. D, 4; below the old Palais de Justice, pulled down in 1892), with the marble statue of *Alexandre Gendebien* (d. 1869), a member of the provisional government of 1830, by Van der Stappen (1874).

The Rue Cantersteen (called farther on the Rue de l'Impératrice) leads to the **University** (Pl. D, 4), established in the old palace of Cardinal Granvella. It was founded by the leaders of the liberal

party in 1834, as a rival of the Roman Catholic University of Louvain (p. 206), and comprises faculties of philosophy, the exact sciences, jurisprudence, and medicine. The *Ecole Polytechnique*, founded in 1873, embraces six departments: mining, metallurgy, practical chemistry, civil and mechanical engineering, and architecture. The number of students is upwards of 1600. The court is adorned with a *Statue of Verhaegen* (d. 1862), one of the founders, who, as the inscription records, presented a donation of 100,000 fr. to the funds, by Geefs.

The S. wing of the university abuts on the Rue des Sols, the entire S. side of which is now being rebuilt. In the Rue Terarken (Pl. E, 4), which continues the Rue des Sols to the E., the Gothic *Ravenstein Mansion*, erected about the middle of the 15th cent. for Count Adolph of Cleves, should be noticed as one of the few remaining antique private buildings in Brussels (pp. 77, 79). The interior (restored in 1893) is now occupied by various societies. The entrance is near the top of the Rue Ravenstein, a street with steps, ascending to the Montagne de la Cour.

The busy streets to the N. of the market and the Passage St. Hubert lead to the Place de la Monnaie (Pl. D, 3), in which rises the royal **Théâtre de la Monnaie**, with a colonnade of eight Ionic columns, erected by the Parisian architect *Damesme* in 1817. The bas-relief in the tympanum, executed by *Simonis* in 1854, represents the Harmony of Human Passions. The interior, which was remodelled after a fire in 1855, is decorated in the Louis XIV. style and can contain 2000 spectators. — Opposite the theatre is the **Post and Telegraph Office** (Pl. D, 2, 3), a noble Renaissance building, erected in 1885-92 from designs by *De Curte*. The various rooms for the public Postal business are in the centre of the groundfloor; the Telegraph and Telephone Offices are in the right wing. — *Cafés*, see p. 71.

From the Place de la Monnaie the busy Rue Neuve (Pl. D, 2), one of the chief arteries of Brussels, leads towards the N. in a straight direction to the Station du Nord. In this street, to the right, is the *Galerie du Commerce* (Pl. D, 2), a glass arcade, similar to the Galerie St. Hubert (p. 104); to the left is the *Galerie du Nord*, leading to the Boul. du Nord (p. 107) and containing rooms for concerts and dramatic representations.

Turning to the left at the end of the Galerie du Commerce, or following the Rue Neuve and then the Rue St. Michel to the right, we reach the *Place des Martyrs*, laid out in 1775 under Maria Theresa and formerly called Place St. Michel, in the centre of which rises the **Martyrs' Monument** (Pl. D, 2), by *W. Geefs*, erected in 1838 to the memory of the Belgians who fell in 1830, while fighting against the Dutch (see p. 79). It includes a statue of liberated Belgium, several reliefs in marble, and tablets recording the names of the 'martyrs', 445 in number.

From the Place du Palais de Justice (p. 104) the Rue d'Or and Rue Steenpoort lead to the S.W. to the Gothic church of —

Notre Dame de la Chapelle (Pl. C, D, 4), begun in 1216 on the site of an earlier chapel. The choir and transept date from the middle of the 13th cent., and the nave and W. tower were completed in 1483.

The Interior (concierge, Rue des Ursulines 24) is worthy of a visit on account of the numerous frescoes (Chapelle de la Sainte Croix, to the right of the choir) and oil-paintings (14 Stations of the Cross) by *Van Eycken* (d. 1853). The first three pillars of the chapels in the S. Aisle bear the remains of frescoes of the 15th cent. (saints). — The stained-glass in the 1st and 2nd chapels, with scenes from the life of the Virgin, is by *J. van der Poorten* (1867). The 3rd chapel contains the tomb of the painter *Jan Brueghel* ('Velvet Brueghel'). In the 4th Chapel, *De Crayer*, Christ appearing to Mary Magdalen. — In the N. chapel of the choir: Landscapes by *J. d'Arthois* (d. 1665) and *Achtschellinck* (d. 1731). Near the altar: *De Crayer*, S. Carlo Borromeo administering the Holy Communion to the plague-stricken; *Van Thulden*, Intercession for souls in Purgatory. Monument of the Spinola family by *Plumiers* (d. 1721). On a pillar a monument, with bust, to *Duke Ch. Alex. de Croy* (d. 1624). A tablet of black marble at the back of the pillar, put up by Counts Merode and Beaufort in 1834, bears a long Latin inscription to the memory of *Frans Anneessens*, a citizen of Brussels, and a magistrate of the Quarter of St. Nicholas, who was executed in the Grand Marché in 1719 for presuming to defend the privileges of the city and guilds against the encroachments of the Austrian governor. — The Choir has recently been decorated with fine polychrome paintings by *Charle-Albert*. The somewhat incongruous high-altar was executed from designs by *Rubens*. — The carving on the pulpit, by *Plumiers*, represents Elijah in the wilderness, and is simpler and in better taste than that of the pulpit in the cathedral. — The *Sacristy* contains the rich treasure of the church.

The Rue Haute, or Hoogstraat, which runs to the S. hence to the *Porte de Hal* (p. 109), passes through a busy Flemish quarter. — The *Rue Joseph Stevens*, a new street to the E. of the church, ends at the Place du Grand Sablon (*Groote Zaavelplaats*; Pl. D, 4), in the centre of which is an insignificant fountain-monument erected by the Marquis of Aylesbury in 1751, in recognition of the hospitality accorded to him at Brussels. Hence to the Petit Sablon, see p. 98.

e. The Lower Town: Inner Boulevards.

An entirely modern feature in the lower part of the city is formed by the ***Inner Boulevards** (Pl. B, C, D, 2-5; tramways, see pp. 73, 74), which lie to the W. of the Rue Neuve and the Place de la Monnaie, and extend from the Boulevard du Midi (near the Station du Midi) to the Boulevard d'Anvers (near the Station du Nord), partly built over the Senne, and intersecting the whole town. The construction of the street, and the covering in of the bed of the Senne for a distance of $1^1/_3$ M., were carried out by an English company in 1867-71. The names of the boulevards are *Boulevard du Nord*, *Boulevard de la Senne*, *Boulevard Anspach*, and *Boulevard du Hainaut*. The variety of the handsome buildings with which they are flanked is in great measure owing to an offer by the municipal authorities of premiums for the twenty finest façades.

The Boulevard du Nord (Pl. D, 2) and the *Boulevard de la Senne* (Pl. D, 2) meet at the large Place de Brouckère (Pl. D, 2), where a large fountain has been erected in memory of the burgomaster Anspach (d. 1879), one of the chief promoters of the boulevards. The tall and narrow house, to the left, Boulevard du Nord 1, by the Galerie du Nord (p. 105), built by *Beyaert* in 1874, received the first prize in the above-named competition. A few paces farther on is the large Hôtel and Café Métropole (p. 70). — No. 17 in the Rue des Augustins (Pl. D, 2), to the W., is the Musée Commerciel, instituted in 1880 for the encouragement of Belgian commerce, containing a library with reading-room, collections of foreign manufactures, and an office for information (open on week-days 9.30-4).

The S. continuation of the two boulevards mentioned above is formed by the Boulevard Anspach (Pl. C, 3), with tempting shops and several large cafés and 'tavernes', one of the centres of public life in Brussels and generally crowded in the evening.

In the centre of the Boulevard Anspach, between it and the Rue du Midi, rises the ***New Exchange** (*Bourse;* Pl. C, 3), an imposing edifice in the Louis XIV. style, built in 1874 from designs by *Suys*. Its vast proportions and almost excessive richness of ornamentation combine to make the building worthy of being the commercial centre of an important metropolis; but it has been sadly disfigured by the application of a coat of paint, necessitated by the friable nature of the stone. The principal façade is embellished with a Corinthian colonnade, to which a flight of twenty steps ascends. On each side is an allegorical group by *J. Jaquet*. The reliefs in the tympanum, also by Jaquet, represent Belgium with Commerce and Industry. The two stories of the building are connected by means of Corinthian pilasters and columns. Around the building, above the cornice, runs an attic story, embellished with dwarfed Ionic columns, and forming a curve on each side between two pairs of clustered columns. The effect is materially enhanced by means of numerous sculptures. The principal hall, unlike that of most buildings of the kind, is cruciform (47 yds. by 40 yds.), and covered with a low dome (about 150 ft. high) in the centre, borne by twenty-eight columns. At the four corners of the building are four smaller saloons. Two marble staircases ascend to the gallery, which affords a survey of the principal hall, and to the other apartments on the upper floor. The cost of the whole structure amounted to 4 million francs.

Nearly opposite the Exchange, in the Boul. Anspach, is the *Hôtel des Ventes*, built in 1881. — A little to the W., in the Place St. Géry (Pl. C, 3), is a *Market*, in the Flemish style. It contains a Renaissance fountain from the Abbey of Grimberge.

In the Boulevard du Hainaut, to the right, is the Place Anneessens (Pl. C, 4), with the monument of the civic hero *Frans Anneessens* (p. 106), by Vinçotte, erected in 1889. Behind is a

School in the Flemish style, by *Janlet*. — The side-street diverging here to the S.E. leads to the *Place Rouppe* (Pl. C, 4), in which a monumental fountain, by Fraikin, commemorates the burgomaster Rouppe (d. 1838).

The Boulevard du Hainaut ends on the S. at the Boulevard du Midi (p. 110).

On the W. side of the Boulevard Anspach are the *Halles Centrales* (Pl. C, 3), a covered provision-market resembling its namesake at Paris, but on a much smaller scale. In approaching from the boulevard through the Rue Grétry, we have the meat, vegetable, and fruit market on the left, and the poultry-market on the right.

Beyond the Halles rises the *Church of St. Catharine* (Pl. 15; C, 2), designed by *Poelaert* (p. 100), in a mixture of the Romanesque, Byzantine, and Italian styles. It contains paintings by De Crayer and Vænius, an Assumption ascribed to Rubens, and other works from the old church which stood on the same spot and of which the tower to the S. of the present façade is a relic. — The *Tour Noire* (Pl. T. N.; C, 2), to the E. of the choir, is a fragment of the old town fortifications; it was restored in 1895 (adm. 10-4; 25 c.). — To the N. of the church is the *Fish Market*. The baskets of fish arriving fresh from the sea are sold here by auction to retail-dealers (comp. p. 6). The auctioneer uses a curious mixture of French and Flemish, the tens being named in French and all intermediate numbers in Flemish.

In the new Grain Market (Pl. C, 2) is a marble statue of the naturalist *J. B. van Helmont* (1577-1644), by G. van der Linden.

The *Eglise du Béguinage* (Pl. C, 2), in the vicinity, contains a colossal statue of John the Baptist by Puyenbrock, an Entombment by Otho Vaenius, and paintings by De Crayer and Van Loon.

The Flemish Theatre (Pl. D, 1), with an iron escape-gallery all round it, was built by *J. Baes*.

f. The Outer Boulevards.

The old **Boulevards**, or ramparts, were levelled about the beginning of the century and converted into pleasant avenues, which have a total length of 4½ miles. The boulevards of the upper town (to the N. and E.), together with the Avenue Louise connecting them with the Bois de la Cambre (p. 116), are thronged with carriages, riders, and walkers on fine summer-evenings. The portion between the Place Quetelet (Pl. F, 2) and the Place du Trône (Pl. E, 5), adjoining the palace-garden, is also much frequented from 2.30 to 4 p.m. (chairs 10 c.). A walk round the inner town by these Boulevards occupies 1½-2 hrs., which, however, may be shortened by means of the electric and other tramways.

To the right of the Boulevard du Jardin Botanique (Pl. D, E, 1, 2), which ascends towards the S.E. from the *Station du Nord* to the upper town, is the Rue des Cendres, where (at No. 7, now a

convent) the well-known ball given by the Duchess of Richmond on the eve of the Battle of Waterloo took place. Farther on, to the right, rises the Hospital of St. John (*Hôpital St. Jean;* Pl. E, 2), an imposing structure erected by *Partoes* in 1838-43 and admirably fitted up (admission 9-5 o'clock, 1 fr.; attendant ½-1 fr.).

On the opposite slopes are the grounds of the **Botanic Garden** (Pl. E, 2; adm., see p. 75), with large hot-houses. It is entered from the boulevard as well as from the Rue Royale (p. 80), which intersects the boulevard and, skirting the hill at the E. side of the garden, commands a fine view of the N. boulevards, extending to the distant hills which enclose the valley of the Senne. — To the E. of the Botanic Garden is the *Jesuit Church* (Pl. F, 2), built by Parot in the early-Gothic style.

At the N. end of the Rue Royale rises the church of Ste. Marie de Schaerbeek (Pl. F, 1), an octagonal edifice with a dome, built by *Hansotte* from plans by *Van Overstraeten*. In the Place Colignon, to the N., is the *Maison Communale* of Schaerbeek, in the Flemish style, from designs by Van Ysendyck.

Beyond the Rue Royale, the Boulevard du Jardin Botanique is continued by the Boulevard Bischoffsheim (Pl. F, 2, 3), adjoined on the left by the Place Quetelet (p. 108). On the right, farther on, lies the circular Place des Barricades (Pl. F, 2), adorned with a statue of the anatomist *Vesalius*, by *Jos. Geefs* (1847).

Vesalius, the court-physician of Charles V. and the founder of modern anatomy, was born at Brussels in 1514. His parents were natives of Wesel, of which the name Vesalius is a Latinised form. He was condemned to the stake as a sorcerer by the Inquisition, but this penalty was commuted into a pilgrimage to Jerusalem. On his way back he was wrecked on the coast of Zante, where he died in 1564.

Farther on, beyond the Place Madou, begins the bustling Boulevard du Régent (Pl. E, F, 3-5), which is soon intersected by the Rue de la Loi (p. 81) and leads on between the fashionable quarters near the Park on the right and the Quartier Léopold (p. 110) on the left. It ends at the former Porte de Namur, on the site of which now rises the monumental *Fontaine De Brouckère* (Pl. E, 5), with a bust of *M. De Brouckère*, an able burgomaster of Brussels (d. 1866), by *Fiers*, and a group of children by *D'Union*. — In the Boulevard de Waterloo (Pl. E-C, 5, 6), to the left, rises the *Eglise des Carmes* (Pl. D, 6), beyond which the *Avenue Louise* or *Avenue du Bois de la Cambre* (p. 116) diverges to the left. Then, to the right, the imposing Palais de Justice (p. 100) rises in its full grandeur. A few paces farther, to the left of the boulevard, the Rue de l'Hôtel des Monnaies leads to the *Mint*, completed in 1879.

The **Porte de Hal** (Pl. C, 6), in the middle of the boulevards at the S. extremity of the inner town, is the sole remnant of the old fortifications. It was erected in 1381, and two centuries later became the Bastille of Alva during the Belgian 'reign of terror'. It is a huge square structure with three vaulted chambers, one above the

other, and a projecting tower. The interior, skilfully adapted for this purpose by *H. Beyaert*, contains a rich Museum of Weapons. Admission, see p. 75.

On the Ground Floor are Belgian and French cannon.

The principal saloon on the First Floor is divided by pillars into three sections. At the sides of the entrance are the stuffed skins of the horses ridden by the Archduke Albert and the Infanta Isabella on their entry into Brussels in 1599; also portions of the harness. At the beginning of the left aisle are swords of the 16-17th cent.; at the beginning of the right aisle, artistic hunting-weapons of the same date. The numerous suits of armour (mainly of German workmanship) deserve notice, the best of which are in or near the central division. In front, to the left, and also farther on, heavy tilting-armour of the 15th century, fluted suits introduced in the 16th cent. by Emp. Maximilian; to the right, suit of mail of the end of the 16th cent., perhaps belonging to Philip II.; to the right, horseman's armour with large flowers on a black ground; in the centre are an equestrian suit of the latter half of the 16th cent. and a shirt of mail with accompanying horse-armour of the same date. — In a glass cabinet several sumptuous weapons: helmet with reliefs in an antique style in embossed work; gauntlets and dagger used by Charles V. and Archduke Albert. — Then clubs, axes, breast-plates, and shields (large German storming shield, circular shield with gilt ornament); helmets (several richly embossed with reliefs: David, with the head of Goliath, and Saul; Judith with the head of Holophernes); morions, several richly ornamented and gilt; halberds, swords. — Arquebuses with lunt and match-lock, others with wheel-locks, most of them German works of the 16th and 17th cent.; muskets, hunting-weapons, hunting-horns, and powder-flasks. — Oriental weapons: guns, small cannon, Turkish suit of mail for horse and rider, the latter with sentences of the Koran, from the arsenal at Constantinople.

Second Floor. Modern weapons: French weapons of the first Republic and the first Empire; sabres and swords of all kinds, Belgian fire-arms from the 17th century onwards (among them those of King Leopold I.), models of artillery, etc. Japanese and African weapons.

Third Floor. Ethnographical Collection (Mexican antiquities, etc.).

The section of the boulevards skirting the W. side of the old town of Brussels is generally known as the 'Lower Boulevards'. Of these we first reach the Boulevard du Midi (Pl. B, 6, 5, 4). On the right stands the *Blind Asylum & Orphanage* (Pl. C, 6), a Gothic brick building with a clock-tower, designed by Cluysenaar (1858). Opposite, on the left, is the *Cité Fontainas* (Pl. B, 6), an asylum for unemployed teachers and governesses. — Farther on is the *Station du Midi* (Pl. B, 5). — Opposite diverge the broad *Avenue du Midi*, the continuation of which is the Rue du Midi, ending behind the Bourse (p. 107), and the *Boulevard du Hainaut* (p. 107).

In the Lower Boulevards, farther to the N., stands the *Ecole Vétérinaire* (Pl. B, 5), and beyond it are the extensive *Abattoirs* (slaughter-houses; Pl. B, 3). Near the latter begins the *Canal*, 45 M. long, which connects Brussels with the Sambre near Charleroi. Finally, the tasteful *Caserne du Petit-Château*, in the Tudor style, and the *Entrepôt Royal* (Pl. C, 1), or custom-house.

g. The New Quarters of the Town to the E.

To the E. of the Boulevard du Régent (p. 109) lies the modern and handsome, but somewhat monotonous Quartier Léopold, in

the centre of which rises the church of *St. Joseph* (Pl. F, 4), a Renaissance building of 1849, by the elder *Suys*. The façade and towers are constructed of blue limestone. The altarpiece is a Flight into Egypt by *Wiertz*.

In the Place du Luxembourg (Pl. F, 5), the open space in front of the *Station du Quartier Léopold*, a *Statue of John Cockerill* (d. 1840), the founder of the iron-works of *Seraing* (p. 219), by A. Cattier, was erected in 1872. The lofty limestone pedestal is surrounded by figures of four miners.

On the E. side of the station lies the *Parc Léopold* (Pl. G, 5; entrance Rue Belliard; tramway, see p. 74), formerly laid out as a zoological garden, with picturesque clumps of trees and a pond; military concerts frequently on summer evenings. In the N. part of the park are a *Physiological Institution*, opened in 1894, and a *Bacteriological Institute*. On the E. side is the new *Anatomie*. On the elevated S. side rises the new **Musée d'Histoire Naturelle** (Pl. G, 5; entr. from the Park and the Rue Vautier), opened in 1891. Adm., see p. 75.

On the Ground-Floor is the collection of *Mammalia and Birds*, containing stuffed specimens and skeletons, including a collection of whales. Here are also several skeletons, 25 ft. high, of the **Iguanodon* (*I. Bernissartensis* and *I. Mantelli*), the largest representative of the fossil Saurian family of reptiles. These were found, along with eighteen similar skeletons, in the coal-measures of Bernissart (p. 68) in Hainault, and are the first perfect skeletons discovered of this gigantic lizard. Adjacent are fossil crocodiles. In the 'Salle des Cavernes', in the N.W. corner of the groundfloor, are the rich collections of bone-relics and objects of the stone age discovered in the caves on the Lesse (p. 197).

On the First Floor are the collections of *Fishes and Reptiles* and of *Fossil Vertebrata* (chalk-formation, tertiary and quaternary epochs). The latter, which is especially rich and of great scientific importance, includes (besides the Iguanodon, see above) tolerably perfect skeletons of the *Mosasaurus, *Hainosaurus, Prognathosaurus, Plioplatecarpus, various fossil crocodiles, tortoises, and fishes, primæval elephant (Elephas antiquus), Mammoth (found in 1860 at Lierre), Irish elk (Cervus megaceros), Rhinoceros Tichorhinus, Musk-ox, etc. The trunk of a species of yew, from the chalk-formation, is also exhibited here, covered with various kinds of shells — On the Second Floor are the collections of *Articulata*, *Mollusca*, and *Radiata*, *Fossil Plants*, and *Minerals*.

On the W. side of the park (Rue Wiertz, at the back of the station) is the large *Etablissement d'Horticulture Internationale* (Director, M. Linden), opened in 1889. — In the Rue Vautier, diverging from the Rue Wiertz to the E., No. 62 is the —

***Musée Wiertz** (Pl. G, 5; entrance by an iron gate opposite the Natural History Museum), formerly the country-residence and studio of the highly-gifted but eccentric painter *Anton Joseph Wiertz* (1806-65), after whose death it was purchased by government (adm., see p. 75). Interesting catalogue, containing also a sketch of the artist's life, $^1/_2$ fr.

Large pictures: 1. Contest for the body of Patroclus, 1845; 3. Homeric battle; 4. One of the great of the earth (Polyphemus devouring the companions of Ulysses), painted in 1860; 8. Contest of good with evil, 1852; 14. The beacon of Golgotha; 16. The triumph of Christ, 1848. The follow-

ing are smaller works: 5. Forge of Vulcan; 11. Education of the Virgin; 15. Entombment, with the Angel of Evil and the Fall on the wings; 21. Hunger, Madness, and Crime; 22. The suicide; 23. Vision of a beheaded man; 24. Orphans, with the inscription 'Appel à la bienfaisance'; 25. The lion of Waterloo; 26. Courage of a Belgian lady; 28. Napoleon in the infernal regions; 36. The young witch; 37. The rosebud; 52. The last cannon (1855); opposite, on the right end-wall, 73. Portrait of his mother; 76. Portrait of the painter; 95. Concierge. In the corners of the room are wooden screens, through peepholes in which paintings hung behind them are seen. The effect is curiously realistic. The three marble groups in the middle of the room, representing the development of the human race, are also by Wiertz.

A monument to Wiertz was erected in 1881 in the Place de la Couronne (Pl. F, G, 6), with a bronze group by J. Jacques. We may return hence to the Boulevard du Régent by steam-tramway (No. 1, on p. 73).

Following the Rue Juste-Lipse (Pl. G, 5, 4) from the N.E. corner of the Parc Léopold and diverging by the first side-street (Rue de Comines) to the right, we arrive in a few minutes at the Rond Point, a circular space with gardens.

The Rond Point may also be reached from the N.E. corner of the Park (p. 79) in 20 min. viâ the wide Rue de la Loi (Pl. F, G, 4; tramway, p. 74), the continuation of which leads hence to the Parc du Cinquantenaire, formerly the drill-ground (see Map, p. 114). This was the scene of the exhibition of 1880 and is now devoted to that of 1897. The pair of decorative columns from the quarries of Quenast date from the former exhibition. Straight in front rises the —

Palais du Cinquantenaire, built in 1879 by *Bordiau*, and consisting of two wings, which are united by means of a crescent-shaped colonnade with a lofty triumphal arch in the middle. The S. wing is used at present for meetings, etc. ('Salle des Fêtes'); the N. wing, to the left as we approach from the Rond Point, accommodates the —

Musée d'Art Monumental et Industriel (adm. see p. 75). This museum embraces a collection of plaster-casts and of copies of paintings, and a museum of original works, chiefly in the domain of industrial art.

We first enter the Main Hall, containing casts of ancient and modern works of art. Specially noteworthy are the reproductions of mediæval and Renaissance sculptures from Oudenaarde, Léau, Hal, Louvain, and other Flemish towns.

Straight on is the crescent-shaped Central Building, in the outer (left) gallery of which are a few plaster-casts, numerous copies of famous paintings, and a number of original cartoons by *Mor. Than*, *J. Swerts*, *G. Guffens*, *F. Geselschap*, *Puvis de Chavannes*, etc. Among the casts may be mentioned those of Siemering's equestrian statues of Bismarck and Moltke (at Leipsic), and among the paintings a large composition (25 ft. by 25 ft.) by *E. Wauters* representing the arrival of King John Sobieski of Poland to raise the siege of Vienna by the Turks.

The inner gallery, which is divided into a large main hall and five side-rooms, contains the *Musée d'Art Industriel Ancien. Catalogues for some of the sections are published.

At the beginning of the outer gallery, immediately to the left of the entrance from the main hall, are several cases with *Prehistoric Articles* found in Belgium, and, on the wall, a collection of small *Japanese Pictures* of the 18th cent.; in front, a painted beam (16th cent.) from the ceiling of the Abbey of Herckenrode. — To the right, *Egyptian Antiquities.* — The walls here and farther on are hung with valuable tapestry, chiefly from the looms of Brussels and Oudenaarde (15-18th cent.).

Large Room. Immediately to the right, below the Egyptian antiquities, are *Roman Inscriptions*, etc. The four cabinets in front of these contain *Antique Vases.* 1st case: several tasteful drinking-vessels, etc. 2nd case: Greek and Etruscan black vases with stamped ornamentation. 3rd case (in front): 10,052. Drinking-vessel with reliefs from the Iphigenia of Euripides; 10,048. Small vase with a charming picture of a mother and child in the centre; several terracottas from Tanagra. 4th case: Black vases with red figures; Attic lekythoi. Between these cases is an antique marble vase, with relief (labours of Hercules), of Græco-Roman workmanship. — Then, *Antique Bronzes:* weapons, implements, ornaments; also some gold and silver ornaments. *Antique Glass.* — In the wall-cases to the left are *Roman Antiquities found in Belgium*, in bronze, terracotta, and glass. On the right side: Egyptian *Sarcophagi;* two *Mosaics* from Carthage; Etruscan *Cists;* antique *Sarcophagus Relief* (Triumph of Pelops); statue of *Pudicitia.* — Farther on, a *Frankish Tomb* from Harmignies (Hainault), and in the middle of the room cases with objects from Frankish tombs.

Mediæval and Modern Section. Tables with seals and impressions; ancient weights and measures; watches and watch-cocks.

Two cases with ivory carvings. To the left: *Reliquary shaped like a Romanesque church (from the middle Rhine; 12th cent.), elephant's tusk with Romanesque gold mounting, Romanesque and Gothic book-covers, etc., of the 11-15th cent.; large Byzantine diptych (8th cent.); combs, etc.; to the right: 1417. Goblets with very fine Renaissance reliefs; high-relief ascribed to *Gérard van Opstal*, The three Graces (17th cent.). — In the wall-cases to the left: articles in wrought iron; tin dishes and vessels of German, French, and Belgian workmanship; mediæval aquamanilia and other bronzes; censers; bells; leather-work.

Three cabinets with *Ecclesiastical Articles;* in the middle: *22. Head of Pope St. Alexander, in silver (1145), on an enamelled reliquary (12th cent.); costly reliquaries in gold, adorned with enamels, gems, and figures (13th cent.); to the left: Enamelled crucifixes, set with jewels (12-16th cent.); Cross in rock-crystal with ivory figures (17th cent.); cups; monstrances; — to the right: Reliquaries in the shape of sarcophagi or small altars, Romanesque and Gothic (12-14th cent.). — Cabinet with valuable *Watches & Appendages* of the 18th century. The following large case contains goldsmith's work: Bishop's crozier (13th cent.); Limoges enamel; large flat dishes with beaten reliefs (16-17th cent.); goblets; ostrich-eggs in a costly setting; crown with gems (14th cent.); insignia of the presidents of a guild. In the wall-case to the left: Carvings in wood and alabaster.

In the middle of the room: Three *Gothic Choir-desks*, in metal (15th cent.); **Romanesque Font*, cast in bronze (12th cent.), with noteworthy figures in high relief; four stone *Fonts* in the Romanesque style (12th cent.) and one in the Gothic style (15th cent.). — By the left wall: Gothic **Altar* in carved wood, with the Martyrdom of St. George, by *Johann Borremans* (1493); beneath, Antependium, with stamped gilt ornamentation (17th cent.). To the right and left, two large brasses, with engraved figures (14th and 16th cent.). - Opposite, at the entrance to the second side-room (see below): two *Easter Candelabra* (12-13th cent.).

In the centre of the room: *Faience* from Spain (Moorish), Italy, and France (Palissy ware). — Two table-cases and the wall-cabinet to the left contain *Chinese Porcelain* (18th cent.), some made to order for European

princes. *Dutch Faience* of the 17th cent. (Delft, Brussels, Tournai); *Dutch* and *German Porcelain;* on a stand: Large vase with floral garlands (18th cent.). — On the right side of the room is a Gothic *Altar* in carved wood, painted and gilded, with scenes from the life of Christ (15th or 16th cent.); below, *German Altar Cloth* embroidered in gold and silver on a red ground (ca. 1220-30); small *Private Altar* of 1535. — Opposite, on the left side of the room, Relief in terracotta, Virgin with saints, in the style of the Della Robbia; faience plaques.

Four cabinets with *Rhenish Stoneware;* two cabinets with *German* and *Venetian Glass.* — To the right, fine marble bust of Justus Lipsius (p. 206). — In the wall-case to the left, *Coptic Embroideries.*

Eight cabinets with Brussels and other *Lace* and *Embroidery; Ecclesiastical Vestments. Rococo Costumes; Chests; Caskets.* At the end of the hall: painted and stamped tiles of the 16-17th cent.; Dutch wall-tiles, with pictures. — The steps to the right lead to the fifth side-room (p. 115), the passage to the left to the —

Last section of the outer gallery. Here are two *State Carriages*, a sledge, and a litter of the 18th century. — We now return to the section of the antiquities and ascend the steps (p. 113) to the —

1st Side Room, containing the smaller antiquities, presented to the Museum by *M. de Meester de Ravestein*, for fourteen years Belgian minister at the Vatican. In the centre is a bust of M. de Ravestein.

The *Collection of Antique Vases* begins in the case to the right of the entrance (early black Etruscan vases and Corinthian vases of the 7th cent. B.C.), and is continued in the cases in the middle of the room, which contain specimens illustrating the developed Greek ceramic art of the 5th and 4th cent. B.C. First come earlier vases with black figures on a red ground; then vases with red figures on a black ground. The last case by the (E.) end-wall next the exit contains vases from Lower Italy, dating from the period of decadence (4th-2nd cent. B.C.), extravagant in form and decoration.

The table-cases between the cabinets of vases contain various antiquities. To the right of the entrance, beside the Etruscan vases and a cabinet of Egyptian antiquities (right end-wall), are *Bronze Mirrors*, most of which are Etruscan with long handles and engraved figures; round mirror-cases, with figures in relief; small flat leaden *Votive Figures; Bronze Implements:* surgical instruments, knives, spoons, keys; *Ornaments:* 1178. Etruscan head-ornament of fine gold plates (from a tomb), ear-rings, necklaces; antique Roman *Glass Paste* of fine colour, glass vessels, beads. Roman *Coins* of the republican era, arranged according to families; large gold medal presented by Pius IX. to M. de Ravestein. — *Terracotta Lamps* (mostly Roman). Engraved *Gems* and *Glass-paste.*

The cases along the window-wall contain *Small Bronzes:* tripods, lamps, candelabra, boxes, vessels, handles and hilts of various shapes, animals, bells, weapons, helmets, greaves, masks, weights; also numerous small bronze figures (the best in Cases 8 and 10). — Case 11 and the case opposite contain terr cottas from Italy and Greece, many of them from Tanagra: masks and heads; reliefs from burial-urns; vessels from Lower Italy in the shape of animals' heads, etc.; 486. Terracotta doll found at Viterbo. — The case in the last window-recess contains objects in iron, bronze, terracotta, glass, stone, etc., mostly discovered in Belgium. — The desk-cases at the end of the room contain a valuable collection of specimens of marble.

Room II. *Ecclesiastical Antiquities* of the Mediæval and Renaissance periods: carved altar-pieces (15-16th cent.), chiefly with scenes from the life of Christ; Gothic oak pulpit, with the four evangelists; Gothic oak confessional (16th cent.); opposite, Gothic altar-piece in carved wood (16th cent.); to the right, domestic altar with ivory figures (17th cent.); to the left, small Spanish altar-piece of the early 16th cent.; handsome carved cabinets; by the exit, above, Carved Gothic oak singing-gallery, with figures of the Apostles (15th cent.) from Vianen (15th cent.). Then, sculptures in wood and stone (15-16th cent.) and four table-cases with locks, keys, weights, measures, etc.

Room III. To the left, Carved and painted Gothic cradle, made for Maximilian I. and said to be the cradle of Charles V. To the right. Carved altar-pieces (15-16th cent.); cabinets of the 16th century. In the middle of the room, a table with artistic French locksmiths' work (15-16th cent.).

Room IV. Large Flemish marble chimney-piece, with carved, inlaid, and painted wooden top (17th cent.); furniture and bed of the 17th century. In the middle of the room, show-cases with Limoges enamel (16th cent.); plaque with head of Jupiter; flat dishes, etc. To the left of the exit, carved wood ornaments for a picture-frame (17th cent.). — Room V. Furniture in the rococo style of the 17th cent., and a few specimens of the 16th cent.; spinning-wheels; Swiss stove.

The **Musée Scolaire National** (admission, see p. 75) is a considerable collection of educational appliances, of Belgian and foreign origin. The 1st Room shows the development of Frœbel's system; the two following rooms contain appliances for use in primary schools (Ecoles Primaires) and in teachers' seminaries (Ecoles Normales), and work by school-children.

The principal portion of the Exhibition grounds lies behind the Palais du Cinquantenaire.

h. Environs of Brussels: Laeken, Bois de la Cambre.

At the W. end of the Boulevard d'Anvers (Pl. C, D, 1) begins the Allée Verte, a double avenue of limes planted in 1707, and extending along the bank of the *Willebroeck Canal*, which connects Brussels with Malines and Antwerp. This avenue was formerly the most fashionable promenade at Brussels, but is now deserted.

The steam-tramway to Humbeek (p. 116) runs through the Allée Verte, but its station at Laeken is at some distance from the church. For a short visit to Laeken the horse-tramway (p. 73; No. 3) is preferable (terminus opposite the church). Railway, see p. 11.

Laeken (several Restaurants with gardens, *e.g.* the *Grande Grille*, to the right, near the church, well spoken of), a suburb of Brussels with 28,200 inhab., is the usual residence of the Royal family. The Brussels road ends opposite the new Church of St. Mary, designed by *Poelaert*. The exterior is still unfinished, especially as regards its destined Gothic ornamentation, but the interior is finely proportioned. The place of the choir is occupied by an octagon, forming the royal burial-vault, and containing the remains of Leopold I. (d. 1865) and Queen Louise (d. 1850), the Crown-prince of Belgium (d. 1869), and Prince Baldwin of Flanders (d. 1891).

The Cemetery of Laeken has sometimes been styled the Père-Lachaise of Brussels, but can, of course, bear no comparison with the great burial-ground of Paris, either in extent or in the interest of the monuments. A small chapel here contains the tomb of the singer *Malibran* (d. 1836), adorned with a statue in marble by *Geefs*. The curious *Galeries Funéraires* in the S. part of the cemetery, resembling catacombs, have been constructed since 1877.

The street passing the E. side of the church and skirting the royal garden and park (generally closed; celebrated hot-houses) ascends to the (20 min.) *Montagne du Tonnerre* (197 ft.), an eminence crowned with the Monument of Leopold I., erected in 1880.

The statue of the king, by *W. Geefs*, is surmounted by a lofty Gothic canopy resting on massive round pillars, somewhat in the style of the Albert Memorial in London. A winding stair (open in summer till 7 p.m.) ascends to the base of the spire, whence a fine view (evening-light best) is obtained of Laeken and of Brussels, with the conspicuous dome of the Palais de Justice. — The monument is surrounded with pleasure-grounds; to the W. lies the *Ferme Royale*.

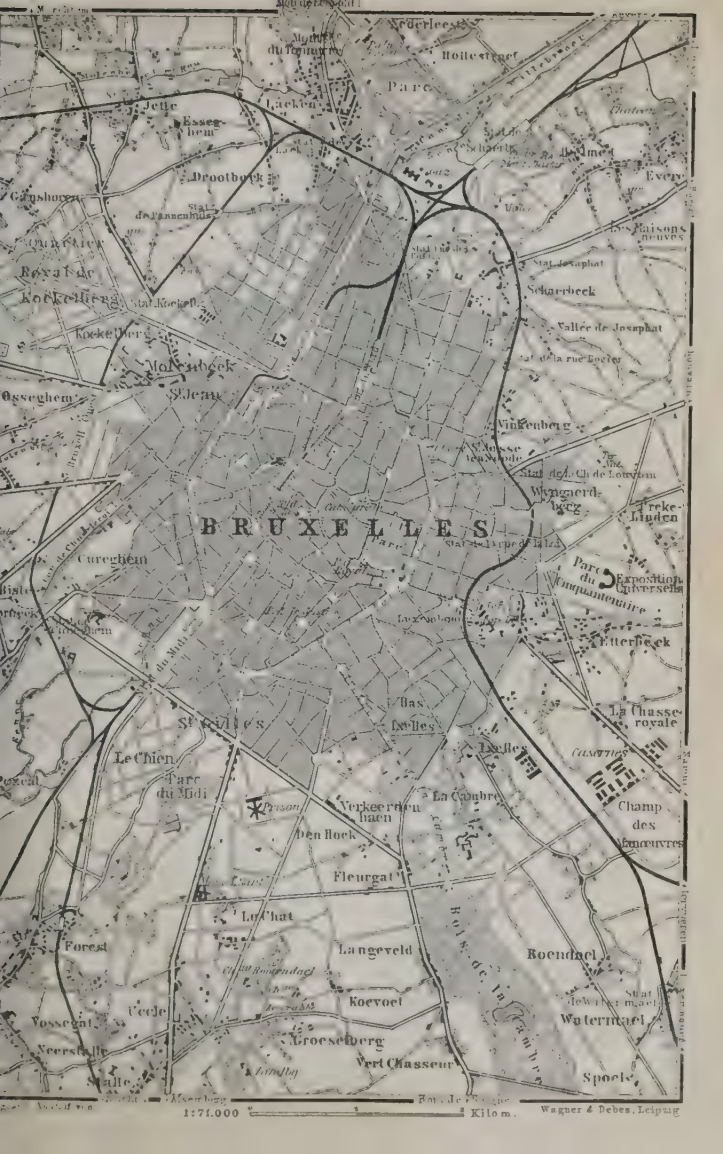
To the S.E. of the monument, on the right of and visible from the road to it, rises the Royal Château, erected by Duke Albert of Saxe-Teschen when Austrian stadtholder of the Netherlands in 1782-84. In 1802-14 it was in the possession of Napoleon I., who dated here his declaration of war against Russia in 1812. In 1815 the château became the property of the Crown. Leopold I. died here on 16th Dec., 1865. On New Year's Day 1890 a great part of the château was destroyed by fire and among the many objects of art which perished in the flames were Napoleon's library, valuable tapestries, and paintings by Van Dyck. The château has been rebuilt in its previous form.

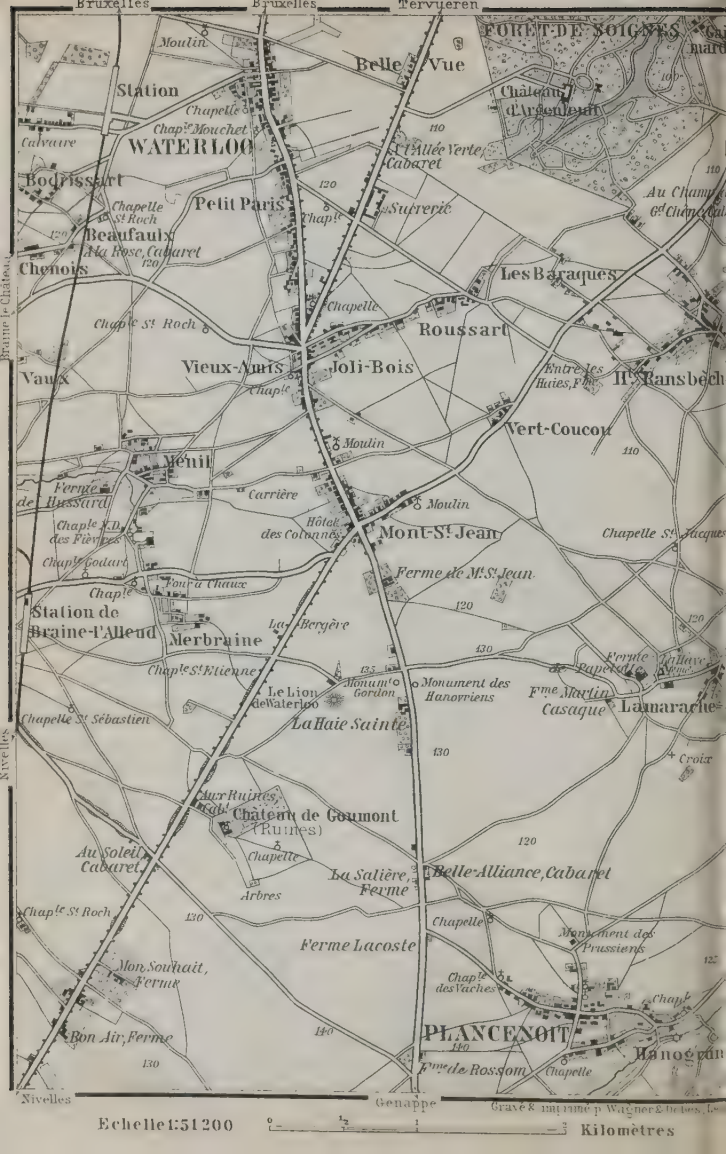
The steam-tramway proceeds from Laeken to (8½ M.) *Humbeek*.

About 3½ M. to the N. of Laeken, and ¾ M. from the village of *Meysse*, is the beautiful château of *Bouchout*, fitted up in 1879 as a residence for the unfortunate Princess Charlotte, widow of the Emp. Maximilian of Mexico, who was shot in 1867.

In the Central Cemetery at *Evere*, which is reached by the steam-tramways Nos. 6 & 7 mentioned at p. 74, a tasteful monument has been erected to the German soldiers who died in Belgium during the Franco-German war.

The pleasantest promenade in the environs of Brussels is the ***Bois de la Cambre,** on the S.E. side, being a part of the Forêt de Soignes, converted into a beautiful park resembling the Bois de Boulogne of Paris, under the auspices of *M. Keilig*, a landscape gardener. It covers an area of 306 acres, and is reached from the Boulevard de Waterloo by the broad and handsome *Avenue Louise* (Pl. D, E, 6), or *Avenue du Bois de la Cambre*, 1½ M. in length, which is flanked by a number of handsome new houses. Before the Bois is reached, on the left, are the church of *Ste. Croix* and the two ponds of the suburb of *Ixelles;* farther on, on the same side, is the old *Abbaye de la Cambre de Notre Dame*, now a military school and cartographical institution (adm. 1-3). In the gardens adjoining the Avenue Louise is a bronze group by Vinçotte, representing a Horse-tamer. Two steam-tramways (lines No. 1 and 2) and an electric tramway (No. 3, see p. 74) skirt the Bois de la Cambre, and the horse-car-line (No. 1, p. 73) runs to the entrance of the park, where there are several cafés and restaurants. In the park itself, near the entrance, is the Buffet du Gymnase; farther on, the 'Laiterie', and on an island in a small lake, the 'Chalet Robinson' restaurant. — Beyond the Bois de la Cambre is the *Hippodrome*, used for horse-races, and reached by the steam-tramway No. 1 (p. 74) from the Porte de Namur.


Moulin du Tomboy
Söderleeuw
Hollestraet
Parc
Jette
Laeken
Essegem
Dreotbeek
Crainhem
Stat de Tannenhuis
Laerbeek
Royale de Koekelberg
Koekelberg
Molenbeek St Jean
Ossegem
Scharrebeek
Vallée de Josaphat
Stat de la rue Boeler
Vinkenberg
Stat. de Josaphat
Maisons neuves
Stat. de Schaerbeek
Stat. de Ch. de Louvain
Wynghaerd-berg
Leke-Linden
BRUXELLES
Stat. de la Porte de Hal
Cureghem
Parc du Cinquantenaire
Exposition Universelle
Ruysbroeck
Bas Loelles
La Chasse royale
St Gilles
Loelles
Le Chien
Parc du Midi
Casernes
Champ des Manœuvres
Verkeerdenhaen
La Cambre
Den Hoek
Fleurgat
Le Chat
Forest
Langeveld
Roendael
Koevoet
Vossegat
Uccle
Groeseberg
Watermael
Neerstalle
Vert Chasseur
Stalle
Spoele
Bois de la Cambre
1:71.000
Kilom.
Wagner & Debes, Leipzig


Bruxelles
Bruxelles
Tervueren
Nivelles
Nivelles
Genappe
Braine-l'Alleud
Moulin
Station
Chapelle
Chapelle Mouchet
WATERLOO
Calvaire
Bodrissart
Chapelle St Roch
Petit Paris
Beaufaulx
Ma Rose, Cabaret
Chenois
Chapelle St Roch
Vaux
Vieux-Arbre
Chapelle
Joli-Bois
Belle Vue
Station
Chapelle
Chapelle Mouchet
WATERLOO
Calvaire
Bodrissart
Chapelle St Roch
Petit Paris
Beaufaulx
Ma Rose, Cabaret
Chenois
Chapelle St Roch
Vaux
Vieux-Arbre
Chapelle
Joli-Bois
Belle Vue
Château d'Argenteau
La Allée Verte Cabaret
La Supreric
Chapelle
Roussart
Les Baraques
Entre les Haies, Fme
Ht Ransbech
Vert-Coucou
Moulin
Carrière
Hôtel des Colonnes
Mont-St Jean
Ferme de Mt St Jean
Chapelle St Jacques
Chapelle St Godard
Tour à Chaux
Station de Braine-l'Alleud
Merbraine
La Bergère
Chapelle St Etienne
Monument Gordon
Monument des Hanovriens
Le Lion de Waterloo
Fme Martin
Casaque
Lamarche
Chapelle St Sébastien
La Haie Sainte
Croix
Ferme des Papeteries
Ruines, Château de Goumont
(Ruines)
Chapelle
Au Soleil Cabaret
La Satière Ferme
Belle-Alliance, Cabaret
Arbres
Chapelle St Roch
Chapelle
Monument des Prussiens
Ferme Lacoste
Mon Souhait, Ferme
Chapelle des Vaches
Bon Air, Ferme
PLANCENOIT
Fme de Rossom
Chapelle
Hanogau
Echelle 1:51200
Kilomètres

13. From Brussels to Charleroi viâ Luttre.

Battle Field of Waterloo.

35 M. Railway in $1^1/_4$-2 hrs. (fares 5 fr. 30, 4 fr., 2 fr. 65 c., or 4 fr. 25, 3 fr. 20, 2 fr. 15 c.). — This line affords a convenient route to the Field of Waterloo, especially for a single traveller. Those who merely desire a general view of the battle-field should take the train to *Braine l'Alleud* (13 M., in 40 min.; fares 1 fr. 45, 1 fr. 10, 75 c.), whence the Hill of the Lion is $1^1/_2$ M. distant. Omnibus from Braine l'Alleud to the Hill of the Lion and back $1^1/_2$ fr. (preferable to walking, as the traveller thus escapes the importunity of beggars). The walk described below, from *Waterloo* to *Mont St. Jean*, *La Haye Sainte*, *La Belle Alliance*, *Plancenoit*, and back by *Hougomont* and the *Lion Hill* to *Braine l'Alleud*, in all 7-8 M., is, however, far more interesting. If the walk be prolonged from Plancenoit to the S. to Genappe, the whole distance will be about 12 M. — A coach leaves Brussels daily (except Sundays) between 9 and 10 a.m. for Waterloo, allowing 2-3 hrs. to visit the battle-field, and arrives again in Brussels about 5 p.m. (drive of 2 hrs.; return-fare 7 fr). It starts from the Place Royale and calls at the principal hotels in the upper town. One-horse carriage from Brussels to Waterloo, 20 fr.; two-horse, 30 fr.

The train starts from the *Station du Midi* at Brussels (p. 70), and traverses a pleasant country, passing through numerous cuttings. Stations *Forest*, *Uccle-Stalle*, *Uccle-Calevoet*, *Linkebeek*, *Rhode-Saint-Genèse*.

10 M. **Waterloo,** celebrated for the great battle of 18th June, 1815, and the headquarters of the Duke of Wellington from 17th to 19th June. The village lies on the Brussels and Charleroi road. $^3/_4$ M. from the station. The church contains Wellington's bust, by *Geefs*, and numerous marble slabs to the memory of English officers. One tablet is dedicated to the officers of the Highland regiments, and a few others to Dutch officers. The garden of a peasant (a few paces to the N. of the church) contains an absurd monument to the leg of the Marquis of Anglesea (d. 1854), then Lord Uxbridge, the commander of the British cavalry, who underwent the amputation immediately after the battle. The monument bears an appropriate epitaph, and is shaded by a weeping willow.

Battle Field. A visit to Mont St. Jean, the two monuments on the battle-field, the Lion, and the farms of La Haye Sainte and Hougomont, occupies 2 hrs.; to La Belle Alliance and Plancenoit 2 hrs. more. The traveller will, however, obtain a general survey of the field during the first 2 hours.

Guides. The annexed plan and the following brief sketch of the battle will enable the visitor to form a distinct conception of the positions occupied by the respective armies without the services of a guide. The usual fee for the principal points of interest is 2 fr.; if the excursion be extended to Plancenoit or Planchenois and the château of Frichemont, 3-4 fr.; but an agreement should invariably be made beforehand. Sergeant-Major *D. W. Yates*, at the Museum Hotel (appointed by the Corps of Commissionaires in London as lecturer and guide), may be recommended.

Relics. Old bullets, weapons, buttons, and other relics are still occasionally turned up by the plough, but most of those which the traveller is importuned to purchase are spurious.

Inns at Mont St. Jean (p. 126): *Hôtel Mont St. Jean* and (to the right where the road to Nivelles diverges from the Namur road) *Hôtel des Colonnes*. On the mound of the Lion, **Hôtel du Musée*, moderate.

Sketch of the Battle. A detailed history of the momentous events of 18th June, 1815, would be beyond the scope of a guide-book; but a brief and impartial outline, with a few statistics derived from the most trustworthy English and German sources, may perhaps be acceptable to those who visit this memorable spot.

The ground on which Wellington took up his position after the Battle of Quatre Bras was admirably adapted for a defensive battle. The high-roads from Nivelles and Genappe unite at the village of Mont Saint Jean, whence the main route leads to Brussels. In front of the village extends a long chain of hills with gentle slopes, which presented all the advantages sought for by the Allies. The undulating ground behind this range afforded every facility for posting the cavalry and reserves so as to conceal them from the enemy. In this favourable position Wellington was fully justified in hoping at least to hold his own, even against a stronger enemy, until the assistance promised by Blücher should arrive.

The first line of the Allied army, beginning with the right wing (on the W.) was arranged as follows. On the extreme right were placed two brigades of the British household troops, consisting of two battalions of Foot-Guards under Gen. Maitland, and two battalions of the Coldstream Guards under Gen. Byng. Next came a British brigade of four battalions under Gen. Sir Colin Halkett, adjoining whom were Kielmannsegge with five brigades of Hanoverians and a corps of riflemen, Col. Ompteda with a brigade of the German Legion, and finally Alten's division. The whole of this portion of the line occupied the hills between the Nivelles and Genappe roads. Beyond the latter (*i.e.*, farther to the E.) Kemp was stationed with the 28th and 32nd regiments, a battalion of the 79th, and one of the 95th Rifles. Next came Bylant with one Belgian and five Dutch battalions, supported by Pack's brigade, posted a short distance in their rear, and consisting of the 44th. These four battalions had suffered severely at Quatre Bras and were greatly reduced in number, but their conduct throughout the battle abundantly proved that their discipline and courage were unimpaired. Beyond the Netherlanders were drawn up Best's Hanoverians and Picton's infantry division, the latter partly composed of Hanoverians under Col. von Vincke. Next to these were stationed Vandeleur's brigade, the 11th, 12th, and 16th Light Dragoons, and finally on the extreme left (to the E.) three regiments of light cavalry, consisting of the 10th and 18th British, and the 1st Hussars of the German Legion.

The first line of the Allies was strengthened at various distances by Grant's and Dœrnberg's cavalry-brigades, consisting of three English regiments and three of the German Legion respectively, and posted near the Guards and Sir Colin Halkett. Next to them came a regiment of Hussars of the German Legion under Col. Arentschild; then, to the E. of the Genappe road, two heavy brigades, the Household and the Union, to support Alten's and Picton's divisions. The former of these brigades was composed of the 1st and 2nd Life Guards and the 1st Dragoon Guards under Lord Ed. Somerset; the latter of the 1st Royal Dragoons, the Scots Greys, and the Irish Inniskillens, commanded by Gen. Sir W. Ponsonby. Besides the first line and the troops destined to cover it, various other forces were distributed as the circumstances and the formation of the ground required. Thus a brigade under Col. Mitchell, Sir Henry Clinton's division, Du Plat's German brigade, Adam's light brigade, and Halkett's Hanoverians were drawn up on the W. side of the Nivelles Chaussée and near the village of Merbe Braine. Finally the reserve of Brunswickers and Netherlanders, comprising infantry and cavalry, formed a line between Merbe Braine and Mont St. Jean, supported by Lambert's British brigade of three regiments, which had just arrived by forced marches from Ostend. — The artillery, consisting chiefly of British troops, were distributed as occasion required. Every battery present was brought into action during the day, and nobly fulfilled its duty.

In front of the centre of the Allied army lay the *Château of Hougomont*, which with its massive buildings, its gardens and plantations, formed an admirable *point d'appui* for the defence of the heights above. It was garrisoned by two light companies under Lord Saltoun, and two under Col.

Macdonnel, strengthened by a battalion of Nassovians, a company of Hanoverian riflemen, and about 100 men of the German Legion. This point holds a prominent place in the history of the battle, both on account of the fury with which it was attacked by the French, and the heroic and successful defence of its occupants. Farther to the left, and nearer the front of the Allies, lay *La Haye Sainte*, a farm-house which was occupied by 400 men of the German Legion under Major von Baring, but after a noble defence was taken by the French. The defence of the farms of *Papelotte* and *La Haye* on the extreme left was entrusted to the Nassovian Brigade under Duke Bernard of Weimar.

Napoleon's army was drawn up in a semicircle on the heights to the E. and W. of the farm of *La Belle Alliance*, about one mile distant from the Allies. It was arranged in two lines, with a reserve in the rear. The first line consisted of two *corps d'armée* commanded by Reille and D'Erlon respectively, and flanked by cavalry on either side. One corps extended from La Belle Alliance westwards to the Nivelles road and beyond it, the other eastwards in the direction of the château of Frichemont. The second line was composed almost entirely of cavalry. Milhaud's cuirassiers and the light cavalry of the guards were drawn up behind the right wing, Kellermann's heavy cavalry behind the left. A body of cavalry and a portion of Lobau's corps were also stationed in the rear of the centre, whilst still farther back the imperial guard, consisting of infantry and artillery, were drawn up in reserve on each side of the chaussée.

The Duke of Wellington's army consisted of 67,600 men, 24,000 of whom were British, 30,000 troops of the German Legion, Hanoverians, Brunswickers, and Nassovians, and 13-14,000 Netherlanders. Of these 12,400 were cavalry, 5,600 artillery with 180 guns. The army brought into the field by Napoleon numbered 71,900 men, of whom 15,700 were cavalry, 7,200 artillery with 246 guns. Numerically, therefore, the difference between the hostile armies was not great, but it must be borne in mind that no reliance could be placed on the Netherlanders, most of whom fled at an early stage of the battle. The staunch Dutch troops who formed part of this contingent did their utmost to prevent this dastardly act, but their efforts were unavailing. Had they formed a separate corps they would have been most valuable auxiliaries, but when mingled with the Belgian troops their bravery was utterly paralysed. Practically, therefore, the Duke's army consisted of barely 50,000 men, composed of four or five different elements, and a large porportion of them were raw recruits, whilst the soldiers of Napoleon constituted a grand and admirably-disciplined unity, full of enthusiasm for their general, and confident of victory. The superiority of the French artillery alone was overwhelming.

After a wet and stormy night, the morning of the 18th of June gave some promise of clearing, but the sky was still overcast, and rain continued to fall till an advanced hour. The ground, moreover, was so thoroughly saturated that the movements of the cavalry and artillery were seriously obstructed. This was probably the cause of Napoleon's tardiness in attacking the Allies, and of the deliberation with which he spent several of the best hours of the morning in arranging his army with unusual display. It is not known precisely at what hour the first shots were fired; some authorities mention 8 o'clock, others half-past eleven or twelve, while the Duke himself, in his published despatch, names ten as the hour of the commencement of the battle. It is, however, probable that the actual fighting did not begin till between eleven and twelve.

The first movement on the part of the French was the advance of a division of Reille's *corps d'armée* under Jérôme Bonaparte, a detachment of which precipitated itself against the château of Hougomont, and endeavoured to take it by storm, but was repulsed. They soon renewed the attack with redoubled fury, and the tirailleurs speedily forced their way into the enclosure, notwithstanding the gallant resistance made by the Hanoverian and Nassovian riflemen. The British howitzers, however, now began to pour such a deadly shower of shells on the assailants that they were again compelled to retreat. This was but the prelude to

a series of reiterated assaults, in which the French skirmishers in overwhelming numbers were more than once nearly successful. Prodigies of valour on the part of the defenders, vigorously seconded by the artillery on the heights, alone enabled the garrison to hold out until the victory was won. Had the French once gained possession of this miniature fortress, a point of vital importance to the Allies, the issue of the day would probably have been very different.

Whilst Hougomont and its environs continued to be the scene of a desperate and unremitting conflict, a second great movement on the part of the French was directed against the centre and the left wing of the Allies. Supported by a cannonade of 72 pieces, the whole of Erlon's corps and a division of Kellermann's cavalry, comprising upwards of 18,000 men, bristled in columns of attack on the heights above La Haye Sainte, presenting a magnificent but terrible spectacle. Their object was to storm La Haye Sainte, break through the centre of the Allied army, and attack the left wing in the rear. At the moment when Ney was about to begin the attack, Napoleon observed distant indications of the advance of new columns on his extreme right, and an intercepted despatch proved that they formed a part of the advanced guard of Bülow's Prussians, who were approaching from Wavre. The attack was therefore delayed for a short time, and Soult despatched a messenger to Marshal Grouchy, directing him to manœuvre his troops so as to intercept the Prussians. Owing, however, to a series of misunderstandings, Grouchy was too far distant from the scene of action to be of any service, and did not receive the order till seven in the evening.

It was about two o'clock when Ney commenced his attack. The four divisions of Erlon's corps moved rapidly in four columns towards the Allied line between La Haye Sainte and Smouhen. Papelotte and Smouhen were stormed by Durette's division, but the former was not long maintained by the French. Donzelat's division took possession of the gardens of La Haye Sainte, notwithstanding the brave resistance of a Hanoverian battalion, while the two other French divisions, those of Alix and Marcognet, pressed onwards without encountering any obstacle. Hardly had the two latter opened their fire on Bylant's Netherlandish contingent, when the Belgians were seized with a panic and thrown into confusion. All the efforts of their officers and the remonstrances of their Dutch comrades were utterly unavailing to reassure them, and amid the bitter execrations of the British regiments they fairly took to flight. Picton's division, however, now consisting solely of the two greatly-reduced brigades of Pack and Kemp, and mustering barely 3000 men, prepared with undaunted resolution to receive the attack of the two French divisions, numbering upwards of 13,000 infantry, besides cavalry. The struggle was brief, but of intense fierceness. The charge of the British was irresistible, and in a few moments the French were driven back totally discomfited. The success was brilliant, but dearly purchased, for the gallant Picton himself was one of the numerous slain. During the temporary confusion which ensued among Kemp's troops, who, however, soon recovered their order, the Duke communicated with Lord Uxbridge, who put himself at the head of Lord Edward Somerset's Household Brigade, consisting of two regiments of Life Guards, the Horse Guards, and Dragoon Guards. Meanwhile, too, a body of Milhaud's cuirassiers had advanced somewhat prematurely to La Haye Sainte and endeavoured to force their way up the heights towards the left centre of the Allied line. These two movements gave rise to a conflict of unparalleled fury between the élite of the cavalry of the hostile armies. For a time the French bravely persevered, but nothing could withstand the overwhelming impetus of the Guards as they descended the slope, and the cuirassiers were compelled to fly in wild confusion. Somerset's brigade, regardless of consequences and entirely unsupported, pursued with eager impetuosity. At this juncture two columns of the French infantry had advanced on Pack's brigade. The bagpipes yelled forth their war-cry, and the gallant Highlanders dashed into the thickest of the fight, notwithstanding the terrible majority of their enemy. This was one of the most daring exploits of the day; but

the mere handful of Northmen must inevitably have been cut to pieces to a man, had not Col. Ponsonby with the Inniskillens, the Scots Greys, and the Royal Dragoons opportunely flown to the rescue. The cavalry charge was crowned with brilliant success, and the French infantry were utterly routed. Pack's troops now recovered their order, and were restrained from the pursuit, but Ponsonby's cavalry, intoxicated with success, swept onwards. The Royals encountered part of Alix's division, which was advancing towards Mont St. Jean, where a gap had been left by the flight of the Belgians. A fearful scene of slaughter ensued, and the French again endeavoured to rally. This charge was simultaneous with that of Lord Uxbridge on the cuirassiers, as mentioned above. At the same time the Greys and Inniskillens, who were in vain commanded to halt and rally, madly prosecuted their work of destruction. Somerset's and Ponsonby's cavalry had thus daringly pursued their enemy until they actually reached the French line near Belle Alliance. Here, however, their victorious career was checked. A fresh body of French cuirassiers and a brigade of lancers were put in motion against them, and they were compelled to retreat with considerable confusion and great loss. At this crisis Vandeleur's Light Dragoons came to the rescue, and the tide of the conflict was again turned; but the French, whose cavalry far outnumbered those of the Allies, again compelled the British to abandon the unequal struggle. Retreat was once more inevitable, and the loss immense, but the French gained no decided advantage. Vandeleur himself fell, and Ponsonby was left on the field dangerously wounded.

While the centre and left of the Allied line were thus actively engaged, the right was not suffered to repose. At a critical juncture, when Lord Saltoun and his two light companies were suffering severely in the defence of the orchard of Hougomont, and had been reduced to a mere handful of men, a battalion of Guards under Col. Hepburn was sent to their relief and drove off the French tirailleurs, whose loss was enormous. The château had meanwhile taken fire, and the effects of the conflagration were most disastrous to the little garrison, but most fortunately for the sufferers the progress of the flames was arrested near the doorway, where a crucifix hung. The sacred image itself was injured, but not destroyed; and to its miraculous powers the Belgians attributed the preservation of the defenders. There was now a pause in the musketry fire, but the cannonade on both sides continued with increasing fury, causing frightful carnage. Erlon's and Reille's corps sustained a loss of nearly half their numbers, and of the former alone 3000 were taken prisoners. Nearly 40 of the French cannon were moreover silenced, their gunners having been slain. Napoleon now determined to make amends for these disasters by an overwhelming cavalry attack, while at the same time the infantry divisions of Jérôme and Foy were directed to advance. Milhaud's cuirassiers and a body of the French Guards, 40 squadrons in all, a most magnificent and formidable array, advanced in three lines from the French heights, crossing the intervening valley, and began to ascend towards the Allies. During their advance the French cannonade was continue over their heads, ceasing only when they had nearly attained the brow of the opposite hill. The Allied artillery poured their discharge of grape and canister against the enemy with deadly effect, but without retarding their progress. In accordance with the Duke's instructions, the artillerymen now retreated for shelter behind the line; the French cavalry charged, and the foremost batteries fell into their possession. The Allied infantry, Germans as well as British, had by this time formed into squares. There was a pause on the part of the cavalry, who had not expected to find their enemy in such perfect and compact array; but after a momentary hesitation they dashed onwards. Thus the whole of the cuirassiers, followed by the lancers and chasseurs swept through between the Allied squares, but without making any impression on them. Lord Uxbridge, with the fragments of his heavy cavalry, now hastened to the aid of the infantry, and drove the French back over the hill; but his numbers were too reduced to admit of his following up this success, and before long the French, vigorously supported by their cannonade, returned. Again they

swept past the impenetrable squares, and again all their efforts to break them were completely baffled, while their own ranks were terribly thinned by the fire of the undaunted Allies. Thus foiled, they once more abandoned the attack. Donzelat's infantry had meanwhile been advancing to support them, but seeing this total discomfiture and retreat, they too retired from the scene of action. The Allied lines were therefore again free, and the cannonade alone was now continued on both sides.

After this failure, Napoleon commanded Kellermann, with his dragoons and cuirassiers, to support the retreating masses, and Guyot's heavy cavalry of the Guards advanced with the same object. These troops, consisting of 37 fresh squadrons, formed behind the shattered fragments of the 40 squadrons above mentioned, and rallied them for a renewed attack, and again the French line assumed a most threatening and imposing aspect. Perceiving these new preparations, the Duke of Wellington contracted his line so as to strengthen the Allied centre, immediately after which manœuvres the French cannonade burst forth with redoubled fury. Again a scene precisely similar to that already described was re-enacted. The French cavalry ascended the heights, where they were received with a deadly cannonade, the gunners retired from their pieces at the latest possible moment, the French rode in vast numbers between the squares, and again the British and German infantry stood immovable. The cavalry then swept past them towards the Allied rear, and here they met with partial success, for a body of Netherlanders whom they had threatened at once began to retreat precipitately. As in the earlier part of the day, Lord Uxbridge flew to the rescue with the remnants of his cavalry, vigorously seconded by Somerset and Grant, and again the French horsemen were discomfited. Lord Uxbridge now ordered a brigade of Belgian and Dutch carbineers, who had not as yet been in action, and were stationed behind Mont St. Jean, to charge the French cavalry who had penetrated to the allied rear; but his commands were disregarded, and the Netherlanders took to flight. A body of Hussars of the German Legion, however, though far outnumbered by their enemy, gallantly charged them, but were compelled to retreat. The battle-field at this period presented a most remarkable scene. Friends and foes, French, German, and British troops, were mingled in apparently inextricable confusion. Still, however, the Allied squares were unbroken, and the French attack, not being followed up by infantry, was again a failure. The assailants accordingly, as before, galloped down to the valley in great confusion, after having sustained some disastrous losses. Lord Uxbridge attempted to follow up this advantage by bringing forward a fresh regiment of Hanoverian Hussars, but he was again doomed to disappointment; for the whole troop, after having made a pretence of obeying his command, wheeled round and fled to Brussels, where they caused the utmost consternation by a report that the Allies were defeated.

During the whole of this time the defence of Hougomont had been gallantly and successfully carried on, and Du Plat with his Brunswickers had behaved with undaunted courage when attacked by French cavalry and tirailleurs in succession. The brave general himself fell, but his troops continued to maintain their ground, whilst Adam's Brigade advanced to their aid. Overwhelming numbers of French infantry, however, had forced their way between them, and reached the summit of the hill, threatening the right wing of the Allies with disaster. At this juncture the Duke at once placed himself at the head of Adam's brigade and commanded them to charge. The assault was made with the utmost enthusiasm, and the French were driven from the heights. The entire Allied line had hitherto held its ground, and Hougomont proved impregnable. Napoleon therefore directed his efforts against La Haye Sainte, a point of the utmost importance, which was bravely defended by Major von Baring and his staunch band of Germans. Ney accordingly ordered Donzelat's division to attack the miniature fortress. A furious cannonade opened upon it was the prelude to an attack by overwhelming numbers of tirailleurs. The ammunition of the defenders was speedily exhausted, the buildings took fire, and Baring with the utmost reluctance directed

the wreck of his detachment to retreat through the garden. With heroic bravery the major and his gallant officers remained at their posts until the French had actually entered the house, and only when farther resistance would have been certain death did they finally yield (see p. 127) and retreat to the lines of the Allies. After this success, the French proceeded to direct a similar concentrated attack against Hougomont, but in vain, for arms and ammunition were supplied in abundance to the little garrison, whilst the cannonade of the Allies was in a position to render them efficient service. La Haye Sainte, which was captured between 5 and 6 o'clock p.m., now became a most advantageous *point d'appui* for the French tirailleurs, in support of whom Ney, during upwards of an hour, directed a succession of attacks against the Allied centre, but still without succeeding in dislodging or dismaying the indomitable squares. Their numbers, indeed, were fearfully reduced, but their spirit was unbroken. There was, moreover, still a considerable reserve which had not yet been in action, although perhaps implicit reliance could not be placed on their steadiness. It was now nearly 7 p.m., and the victory on which the French had in the morning so confidently reckoned was still entirely unachieved.

Meanwhile Blücher, with his gallant and indefatigable Prussians, whose timely arrival, fortunately for the Allies, prevented Napoleon from employing his reserves against them, had been toiling across the wet and spongy valleys of St. Lambert and the Lasne towards the scene of action. The patience of the weary troops was well-nigh exhausted. 'We can go no farther', they frequently exclaimed. 'We *must*', was Blücher's reply. 'I have given Wellington my word, and you won't make me break it!' It was about 4.30 p.m. when the first Prussian battery opened its fire from the heights of Frichemont, about 2¼ miles to the S.E. of the Allied centre, whilst at the same time two cavalry regiments advanced to the attack. They were first opposed by Domont's cavalry division, beyond which Lobau's corps approached their new enemy. One by one the different brigades of Bülow's corps arrived on the field between Frichemont and Planchenois. Lobau stoutly resisted their attack, but his opponents soon became too powerful for him. By 6 o'clock the Prussians had 48 guns in action, the balls from which occasionally reached as far as the Genappe road. Lobau was now compelled to retreat towards the village of Planchenois, a little to the rear of the French centre at Belle Alliance. This was the juncture, between 6 and 7 o'clock, when Ney was launching his reiterated but fruitless attacks against the Allied centre, 2¼ miles distant from this point. Napoleon now despatched eight battalions of the guard and 24 guns to aid Marshal Lobau in the defence of Planchenois, where a sanguinary conflict ensued. Hiller's brigade endeavoured to take the village by storm, and succeeded in gaining possession of the churchyard, but a furious and deadly fusillade from the houses compelled them to yield. Reinforcements were now added to the combatants of both armies. Napoleon sent four more battalions of guards to the scene of action, while fresh columns of Prussians united with Hiller's troops and prepared for a renewed assault. Again the village was taken, and again lost, the French even venturing to push their way to the vicinity of the Prussian line. The latter, however, was again reinforced by Tippelskirch's brigade, a portion of which at once participated in the struggle. About 7 o'clock Zieten arrived on the field, and united his brigade to the extreme left of the Allied line, which he aided in the contest near La Haye and Papelotte. Prussians continued to arrive later in the evening but of course could not now influence the issue of the battle. It became apparent to Napoleon at this crisis that if the Prussians succeeded in capturing Planchenois, while Wellington's lines continued steadfast in their position, a disastrous defeat of his already terribly-reduced army was inevitable. He therefore resolved to direct a final and desperate attack against the Allied centre, and to stimulate the flagging energies of his troops caused a report to be spread amongst them that Grouchy was approaching to their aid, although well knowing this to be impossible.

Napoleon accordingly commanded eight battalions of his reserve Guards

to advance in two columns, one towards the centre of the Allied right, the other nearer to Hougomont, while they were supported by a reserve of two more battalions, consisting in all of about 5000 veteran soldiers, who had not as yet been engaged in the action. Between these columns were the remnants of Erlon's and Reille's corps, supported by cavalry; and somewhat in front of them Donzelat's division was to advance. Meanwhile the Duke hastened to prepare the wreck of his army to meet the attack. Du Plat's Brunswickers took up their position nearly opposite La Haye Sainte, between Halkett's and Alten's divisions. Maitland's and Adam's brigades were nominally supported by a division of Netherlanders under Gen. Chassé, while Vivian with his cavalry quitted the extreme left and drew up in the rear of Kruse's Nassovians, who had already suffered severely, and now began to exhibit symptoms of wavering. Every available gun was posted in front of the line, and the orchard and plantations of Hougomont were strengthened by reinforcements. The prelude to the attack of the French was a renewed and furious cannonade, which caused frightful havoc among the Allies. Donzelat's division then advanced in dense array from La Haye Sainte, intrepidly pushing their way to the very summit of the height on which the Allies stood. At the same time several French guns supported by them were brought within a hundred yards of the Allied front, on which they opened a most murderous cannonade. Kielmannsegge's Hanoverians suffered severe loss, the wreck of Ompteda's German brigade was almost annihilated, and Kruse's Nassovians were only restrained from taking to flight by the efforts of Vivian's cavalry. The Prince of Orange then rallied the Nassovians and led them to the charge, but they were again driven back, and the Prince himself severely wounded. Du Plat's Brunswickers next came to the rescue and fought gallantly, but with no better result. The Duke, however, rallied them in person, and the success of the French was brief. At the same time the chief fury of the storm was about to burst forth farther to the right of the Allies. The Imperial Guard, commanded by the heroic Ney, Friant, and Michel, and stimulated to the utmost enthusiasm by an address from Napoleon himself, formed in threatening and imposing masses on the heights of Belle Alliance, and there was a temporary lull in the French cannonade. The two magnificent columns, the flower of the French army, were now put in motion, one towards Hougomont and Adam's brigade, the other in the direction of Maitland and his Guards. As soon as the Guards had descended from the heights, the French batteries recommenced their work of destruction with terrible fury and precision, but were soon compelled to desist when they could no longer fire over the heads of their infantry. The latter had nearly attained the summit of the heights of the Allies, when the British gunners again resumed their work with redoubled energy, making innumerable gaps in the ranks of their assailants. Ney's horse was shot under him, but the gallant marshal continued to advance on foot; Michel was slain, and Friant dangerously wounded. Notwithstanding these casualties, the Guards gained the summit of the hill and advanced towards that part of the line where Maitland's brigade had been ordered to lie down behind the ridge in the rear of the battery which crowned it. The Duke commanded here in person at this critical juncture. The French tirailleurs were speedily swept away by showers of grape and canister, but the column of French veterans continued to advance towards the apparently-unsupported battery. At this moment the Duke gave the signal to Maitland, whose Guards instantaneously sprang from the earth and saluted their enemy with a fierce and murderous discharge. The effect was irresistible, the French column was rent asunder and vainly endeavoured to deploy; Maitland and Lord Saltoun gave orders to charge, and the British Guards fairly drove their assailants down the hill. — Meanwhile the other column of the Imperial Guard was advancing farther to the right, although vigorously opposed by the well-sustained fire of the British artillery, and Maitland's Guards returned rapidly and without confusion to their position to prepare for a new emergency. By means of a skilful manœuvre, Col. Colborne, with the 52nd, 71st, and 85th now brought his forces to bear on

the flank of the advancing column, on which the three regiments simultaneously poured their fire. Here, too, the British arms were again successful, and frightful havoc was committed in the French ranks. A scene of indescribable confusion ensued, during which many of Chassé's Netherlanders in the rear took to flight, knowing nothing of the real issue of the attack. At the same time Maitland and his Guards again charged with fierce impetuosity from their 'mountain throne', and completed the rout of this second column of the Imperial Guard. In this direction, therefore, the fate of the French was sealed, and the Allies were triumphant. Farther to the left of the Allied line, moreover, the troops of Donzelat, Erlon, and Reille were in the utmost confusion, and totally unable to sustain the conflict. On the extreme left, however, the right wing of the French was still unbroken, and the Young Guard valiantly defended Planchenois against the Prussians, who fought with the utmost bravery and perseverance notwithstanding the fearful losses they were sustaining. Lobau also stoutly opposed Bülow and his gradually-increasing corps. Napoleon's well-known final order to his troops — 'Tout est perdu! Sauve qui peut!' was wrung from him in his despair on seeing his Guard utterly routed, his cavalry dispersed, and his reserves consumed. This was about 8 o'clock in the evening, and the whole of the Allied line, with the Duke himself among the foremost, now descended from their heights, and, notwithstanding a final attempt at resistance on the part of the wreck of the Imperial Guard, swept all before them, mounted the enemy's heights, and even passed Belle Alliance itself. Still the battle raged fiercely at and around Planchenois, but shortly after 8 o'clock the gallant efforts of the Prussians were crowned with success. Planchenois was captured, Lobau and the Young Guard defeated after a most obstinate and sanguinary struggle, the French retreat became general, and the victory was at length completely won. Not until the Duke was perfectly assured of this did he finally give the order for a general halt, and the Allies now desisted from the pursuit at a considerable distance beyond Belle Alliance. On his way back to Waterloo, Wellington met Blücher at the Maison Rouge, or Maison du Roi, not far from Belle Alliance, and after mutual congratulations both generals agreed that they must advance on Paris without delay. Blücher, moreover, many of whose troops were comparatively fresh, undertook that the Prussians should continue the pursuit, a task of no slight importance and difficulty, which Gen. Gneisenau most admirably executed, thus in a great measure contributing to the ease and rapidity of the Allied march to Paris.

So ended one of the most sanguinary and important battles which history records, in the issue of which the whole of Europe was deeply interested. With the few exceptions already mentioned, all the troops concerned fought with great bravery, and many prodigies of valour on the part of regiments, and acts of daring heroism by individuals, are on record. The loss of life on this memorable day was commensurate with the long duration and fearful obstinacy of the battle. Upwards of 50,000 soldiers perished, or were *hors de combat*, whilst the sufferings of the wounded baffle description. The loss of the Allies (killed, wounded, and missing) amounted to about 14,000 men. Of these the British alone lost 6932, including 456 officers; the German contingents 4494, including 246 officers. The total loss of the Prussians was 6682 men, of whom 223 were officers. The Netherlanders estimated their loss at 4000 from the 15th to 18th June. The loss of the French has never been ascertained with certainty, but probably amounted to 30,000 at least, besides 7800 prisoners taken by the Allies. About 227 French guns were also captured, 150 by the Allies, the rest by the Prussians.

Napoleon's errors in the conduct of the battle were perhaps chiefly these, that he began the battle at too late an hour of the day, that he wasted his cavalry reserves in a reckless manner, and that he neglected to take into account the steadiness with which British infantry are wont to maintain their ground. The Duke of Wellington is sometimes blamed for giving battle with a forest in the rear, which would preclude the possibility of retreat; but the groundlessness of the objection is apparent to

those who are acquainted with the locality, for not only is the Forêt de Soignes traversed by good roads in every direction, but it consists of lofty trees growing at considerable intervals and unencumbered by underwood. It is a common point of controversy among historians, whether the victorious issue of the battle was mainly attributable to the British or the Prussian troops. The true answer probably is, that the contest would have been a drawn battle but for the timely arrival of the Prussians. It has already been shown how the Allied line successfully baffled the utmost efforts of the French until 7 p.m., and how they gloriously repelled the final and most determined attack of the Imperial Guard about 8 o'clock. The British troops and most of their German contingents, therefore, unquestionably bore the burden and heat of the day; they virtually annihilated the flower of the French cavalry, and committed fearful havoc among the veteran Guards, on whom Napoleon had placed his utmost reliance. At the same time it must be remembered that the first Prussian shots were fired about half-past four, that by half-past six upwards of 15,000 of the French (Lobau's corps, consisting of 6600 infantry and 1000 artillery, with 30 guns; 12 battalions of the Young Imperial Guard, about 6000 men in all; 18 squadrons of cavalry, consisting of nearly 2000 men) were drawn off for the new struggle at Planchenois, and that the loss of the Prussians was enormous for a conflict comparatively so brief, proving how nobly and devotedly they performed their part. The Duke of Wellington himself, in his despatch descriptive of the battle, says 'that the British army never conducted itself better, that he attributed the successful issue of the battle to the cordial and timely assistance of the Prussians, that Bülow's operation on the enemy's flank was most decisive, and would of itself have forced the enemy to retire, even if he (the Duke) had not been in a situation to make the attack which produced the final result'. The French colonel *Charras*, in his 'Campagne de 1815' (pub. at Brussels, 1858), a work which was long prohibited in France, thus sums up his opinion regarding the battle: 'Wellington par sa ténacité inébranlable, Blucher par son activité audacieuse, tous les deux par l'habilité et l'accord de leurs manœuvres ont produit ce résultat'. — The battle is usually named by the Germans after the principal position of the French at Belle Alliance, but is is far more widely known as the Battle of Waterloo, the name given to it by Wellington himself.

About halfway to Mont St. Jean, which is about 3 M. from Waterloo, is the monument of Col. Stables, situated behind a farm-house on the right, and not visible from the road. The road to the left leads to **Tervueren,** a royal château, once the property of the Prince of Orange. The royal stud was kept here till 1857, when it was transferred to the old abbey of *Gembloux* (p. 198).

The road from Waterloo to **Mont St. Jean** (p. 117) is bordered by an almost uninterrupted succession of houses. At the village, as already remarked, the road to Nivelles diverges to the right from that to Namur. To the right and left, immediately beyond the last houses, are depressions in the ground where the British reserves were stationed.

About $^2/_3$ M. beyond the village we next reach a bye-road, which intersects the high-road at a right angle, leading to the left to Wavre, and to the right to Braine l'Alleud. Here, at the corner to the right, once stood an elm, under which the Duke of Wellington is said to have remained during the greater part of the battle. The story, however, is unfounded, as it is well known that the Duke was almost ubiquitous on that memorable occasion. The tree has long since disappeared under the knives of credulous relic-hunters.

On the left, beyond the cross-road, stands an *Obelisk* (Pl. i) to the memory of the Hanoverian officers of the German Legion, among whose names that of the gallant Ompteda stands first. Opposite to it rises a *Pillar* (Pl. k) to the memory of Colonel Gordon, bearing a touching inscription. Both these monuments stand on the original level of the ground, which has here been considerably lowered to furnish materials for the mound of the lion. In this neighbourhood Lord Fitzroy Somerset, afterwards Lord Raglan, the Duke's military secretary, lost his arm.

About 1/4 M. to the right rises the **Mound of the Belgian Lion** (Pl. 1), 200 ft. in height, thrown up on the spot where the Prince of Orange was wounded in the battle. The lion was cast by Cockerill of Liège (p. 219), with the metal of captured French cannon, and is said to weigh 28 tons. The French soldiers, on their march to Antwerp in 1832, hacked off part of the tail, but Marshal Gérard protected the monument from farther injury. The mound commands the best survey of the battle-field, and the traveller who is furnished with the plan and the sketch of the battle, and has consulted the maps at the Hôtel du Musée, will here be enabled to form an idea of the progress of the fight. The range of heights which extends past the mound, to *Ohain* on the E. and to *Merbe-Braine* on the W., was occupied by the first line of the Allies. As the crest of these heights is but narrow, the second line was enabled to occupy a sheltered and advantageous position on the N. slopes, concealed from the eye of their enemy. The whole line was about 1 1/2 M. in length, forming a semicircle corresponding to the form of the hills. The centre lay between the mound and the Hanoverian monument.

The chain of heights occupied by the French is 1 M. distant, and separated from the Allied position by a shallow intervening valley, across which the French columns advanced without manœuvering, being however invariably driven back. The Allied centre was protected by the farm of **La Haye Sainte,** situated on the right of the road, about 100 paces from the two monuments. It was defended with heroic courage by a light battalion of the German Legion, commanded by Major v. Baring, whose narrative is extremely interesting.

After giving a minute description of the locality and the disposition of his troops, he graphically depicts the furious and repeated assaults successfully warded off by his little garrison, and his own intense excitement and distress on finding that their stock of ammunition was nearly expended. Then came the terrible catastrophe of the buildings taking fire, which the gallant band succeeded in extinguishing by pouring water on it from their camp-kettles, although not without the sacrifice of several more precious lives. "Many of my men", he continues, "although covered with wounds, could not be induced to keep back. 'As long as our officers fight, and we can stand', was their invariable answer, 'we won't move from the spot!' I should be unjust to the memory of a rifleman named Frederick Lindau, if I omitted to mention his brave conduct. He had received two severe wounds on the head, and moreover had in his pocket a purseful of gold which he had taken from a French officer. Alike regardless of his wounds and his prize, he stood at a small side-

door of the barn, whence he could command with his rifle the great entrance in front of him. Seeing that his bandages were insufficient to stop the profuse bleeding from his wounds, I desired him to retire, but he positively refused, saying: 'A craven is he who would desert you as long as his head is on his shoulders!' He was, however, afterwards taken prisoner, and of course deprived of his treasure." He then relates to what extremities they were reduced by the havoc made in the building by the French cannonade, and how at length, when their ammunition was almost exhausted, they perceived two fresh columns marching against them. Again the enemy succeeded in setting the barn on fire, and again it was successfully extinguished in the same manner as before.

"Every shot we fired increased my anxiety and distress. I again despatched a messenger for aid, saying that I must abandon the defence if not provided with ammunition, — but in vain! As our fusillade diminished, our embarrassment increased. Several voices now exclaimed: 'We will stand by you most willingly, but we must have the means of defending ourselves!' Even the officers, who had exhibited the utmost bravery throughout the day, declared the place now untenable. The enemy soon perceived our defenceless condition, and boldly broke open one of the doors. As but few could enter at a time, all who crossed the threshold were bayonetted, and those behind hesitated to encounter the same fate. They therefore clambered over the walls and roofs, whence they could shoot down my poor fellows with impunity. At the same time they thronged in through the open barn, which could no longer be defended. Indescribably hard as it was for me to yield, yet feelings of humanity now prevailed over those of honour. I therefore ordered my men to retire to the garden at the back. The effort with which these words were wrung from me can only be understood by those who have been in a similar position."

"As the passage of the house was very narrow, several of my men were overtaken before they could escape. One of these was the Ensign Frank, who had already been wounded. He ran through with his sabre the first man who attacked him, but the next moment his arm was broken by a bullet. He then contrived to escape into one of the rooms and conceal himself behind a bed. Two other men fled into the same room, closely pursued by the French, who exclaimed: '*Pas de pardon à ces brigands verts!*' and shot them down before his eyes. Most fortunately, however, he remained undiscovered until the house again fell into our hands at a later hour. As I was now convinced that the garden could not possibly be maintained when the enemy was in possession of the house, I ordered the men to retreat singly to the main position of the army. The enemy, probably satisfied with their success, molested us no farther."

The door of the house still bears traces of the French bullets. Several of the unfortunate defenders fled into the kitchen, adjoining the garden at the back on the left. The window was and is still secured with iron bars, so that all escape was cut off. Several were shot here, and others thrown into the kitchen-well, where their bodies were found after the battle. An iron tablet bears an inscription to the memory of the officers and privates who fell in the defence of the house.

Farther to the W. are *Papelotte*, *La Haye*, and *Smouhen*, which served as advanced works of the Allies on their extreme left. They were defended by Nassovians and Netherlanders under Duke Bernhard of Saxe-Weimar, but fell into the hands of the French about half-past 5 o'clock.

The defenders of **Goumont,** or **Hougomont,** another advanced work of the Allies, situated about $\frac{1}{2}$M. to the S.W. of the Lion,

were more fortunate. This interesting spot formed the key to the British position, and had Napoleon once gained possession of it, his advantage would have been incalculable. The buildings still bear many traces of the fearful scenes which were enacted here. It is computed that throughout the day the attacks of nearly 12,000 men in all were launched against this miniature fortress, notwithstanding which the garrison held out to the last (see below). The French stormed the orchard and garden several times, but they did not succeed in penetrating into the precincts of the buildings. The latter, moreover, caught fire, adding greatly to the embarrassment of the defenders, but happily the progress of the flames was arrested. Hougomont was at that time an old, partly dilapidated château, to which several outbuildings were attached. The whole was surrounded by a strong wall, in which numerous loop-holes had been made by express orders of the Duke in person, thus forming an admirable though diminutive stronghold. Notwithstanding these advantages, however, its successful defence against the persistent attacks of overwhelming numbers was solely due to the daring intrepidity of the little garrison. The wood by which it was once partly surrounded was almost entirely destroyed by the cannonade. The loop-holes, as well as the marks of the bullets, are still seen, and the place presents a shattered and ruinous aspect to this day. The orchard contains the graves of Capt. Blackman, who fell here, and of Sergt. Cotton, a veteran of Waterloo who died at Mont St. Jean in 1849 (1/2 fr. is exacted from each visitor to the farm). Hougomont is about 1 M. from Braine l'Alleud (p. 131).

Prodigies of valour were performed by the Coldstreams and their auxiliaries at Hougomont, and fortunately with a more successful result than that which attended their heroic German allies at La Haye Sainte. At one critical juncture the French were within a hair's breadth of capturing this fiercely-contested spot. They forced their way up to the principal gate, which was insufficiently barricaded, and rushing against it in dense crowds actually succeeded in bursting it open. A fearful struggle ensued. The Guards charged the assailants furiously with their bayonets, whilst Col. Macdonnel, Capt. Wyndham, Ensign Gooch, Ensign Hervey, and Sergt. Graham, by dint of main force and daring courage, contrived to close the gate in the very face of the enemy. — At a later hour a vehement assault was made on the back-gate of the offices, the barricades of which threatened to yield, although crowds of the assailants were swept away by a well-directed fire from the loop-holes. At the same time one of the French shells set fire to the buildings, and the flames burst forth with an ominous glare. Sergt. Graham immediately requested leave of Col. Macdonnel to retire for a moment, which the latter accorded, although not without an expression of surprise. A few moments later the gallant sergeant re-appeared from amidst the blazing ruins, bearing his wounded brother in his arms, deposited him in a place of safety, and at once resumed his work in strengthening the barricades, where the danger was rapidly becoming more and more imminent. Suddenly a French grenadier was seen on the top of the wall, which he and his comrades were in the act of scaling. Capt. Wyndham, observing this, shouted to Graham: 'Do you see that fellow?' Graham, thus again interrupted in his work, snatched up his musket, took aim, and shot the Frenchman dead. No others dared to follow, the attack on the gate was abandoned by the enemy, and the danger again successfully averted. Similar attacks were

launched against the château with unremitting energy from half-past 11 in the morning until nearly 8 in the evening, but were repelled with equal success. Most fortunately for the defenders, their supply of ammunition was abundant. Had it been otherwise, Hougomont must inevitably have met with the same fate as La Haye Sainte; Napoleon would then have been enabled to attack the Duke's right flank, and the Allies would most probably have been defeated, or rather virtually annihilated.

The neighbourhood of Hougomont is said to have been the scene of the following well-authenticated anecdote. Colonel Halkett's brigade, consisting of raw levies of troops, most of whom now faced an enemy for the first time, were exposed to a galling fire from Cambronne's brigade, which formed the extreme left of the enemy's line. Halkett sent his skirmishers to meet the vanguard of the French, somewhat in advance of whom Gen. Cambronne himself rode. Cambronne's horse having been shot under him, Halkett immediately perceived that this was an admirable opportunity for a 'coup de main' calculated to inspire his troops with confidence. He therefore galloped up alone to the French general, threatening him with instantaneous death if he did not surrender. Cambronne, taken by surprise, presented his sword and surrendered to the gallant colonel, who at once led him back to the British line. Before reaching it, however, Halkett's horse was struck by a bullet and fell. Whilst struggling to disengage himself, he perceived to his extreme mortification that the general was hastening back to his own troops! By dint of great efforts, however, Halkett got his horse on his legs again, galloped after the general, overtook him, and led him back in triumph to his own line.

The field-road to **Belle Alliance** from the gate of the farm skirts the wall to the left. It soon becomes narrower, and after leading about 50 paces to the right passes through a hedge, traverses a field, and passes an embankment. After a walk of 5 min. a good path is reached, leading to the high-road in 12 min. more. Coster's house lies to the right. In a straight direction the road leads to Planchenois (see below). Belle Alliance is situated on the left. This name is applied to a low white house of one story on the road-side, now a poor tavern, 1 M. to the E. of Hougomont.

A marble slab over the door bears the inscription: '*Rencontre des généraux Wellington et Blucher lors de la mémorable bataille du 18. Juni 1815, se saluant mutuellement vainqueurs*'. The statement, however, is erroneous. It is well ascertained that Blücher did not overtake the Duke until the latter had led his troops as far as *La Maison du Roi*, or *Maison Rouge*, on the road to Genappe, about 2 M. beyond Belle Alliance, where he gave the order to halt. This was the scene of the well-known anecdote so often related of the Duke, who when urged not to expose himself unnecessarily to danger from the fire of the straggling fugitives, replied: 'Let them fire away. The victory is gained, and my life is of no value now!'

The house of Belle Alliance was occupied by the French, and their lines were formed adjacent to it. Napoleon's post during the greater part of the battle was a little to the right of the house.

On the N. side of Belle Alliance a field-road diverges from the high-road, and leads to **Plancenoit,** or *Planchenois*, a village situated 1 M. to the S.E., which the traveller who desires to appreciate the important part acted by the Prussians in the battle should not fail to visit. To the left, on a slight eminence near the village, rises the **Prussian Monument** (Pl. m), an iron obelisk with an appropriate inscription in German. It was injured by the French when on their way to the siege of Antwerp in 1832, but has since been restored.

The battle between the French and the brave Prussians raged with the utmost fury at and around Plancenoit from half-past six till nearly nine o'clock. Nine regiments of infantry, a regiment of hussars, and the cavalry of the 4th Corps d'Armée commanded by Prince William of Prussia were engaged in the action, and fiercely contested the possession of the village. The churchyard was the scene of the most sanguinary struggles, in which vast numbers of brave soldiers fell on both sides. The village was captured several times by the Prussians, and again lost; but they finally gained possession of it between 8 and 9 o'clock. The combatants of both armies in this conflict were all comparatively fresh, and the fury with which they fought was intensified by the bitter hostility of the two nations, and a thirst for vengeance on the part of the Prussians for previous reverses. The victory on this part of the field was therefore achieved towards 8 o'clock, and the defeat of the French was rendered doubly disastrous by the spirited and well-organised pursuit of Gneisenau.

The French retreat, which soon became a disorderly *sauve qui peut*, followed the road to *Genappe* (p. 186), a village about 4 M. to the S. of Plancenoit. Near Genappe, where the road was blocked with cannon and waggons, the Prussians captured Napoleon's travelling carriage, which the emperor had probably just quitted in precipitate haste, as it still contained his hat and sword.

Continuation of Railway Journey. The next station beyond Waterloo is (12 M. from Brussels) **Braine l'Alleud**, Flem. *Eigen-Brakel (Hôtel du Midi; H. de l'Etoile)*, a manufacturing town with 6600 inhab., whence the mound of the lion (p. 127) on the field of Waterloo, which is visible to the left, is 1½ M. distant. The road to it leads directly N. from the station. Branch-line to *Tubize*, see p. 182.

15½ M. *Lillois*. 18 M. *Baulers*, a suburb of Nivelles, is the junction of the Manage and Wavre line (p. 186).

18½ M. **Nivelles** *(Hôtel du Mouton Blanc)*, Flem. *Nyvel*, on the *Thines*, a manufacturing town with 10,000 inhab., owes its origin to a convent founded here about the middle of the 7th cent. by Ida, wife of Pepin of Landen. The Romanesque church of the convent, built in the 11th cent., still exists, but the interior suffered defacement in the 18th cent., though the crypt and the badly restored cloisters still remain purely Romanesque. The tower, one of the loftiest in Belgium, was restored in 1859, after a fire, with little success. On the high-altar is the beautiful 13th cent. reliquary of St. Gertrude (daughter of Pepin), to whom the church is dedicated; and among the many interesting objects in the treasury is the saint's crystal goblet with enamelled foot. The station is called *Nivelles-Est*, and lies at some distance from the town (*Nivelles-Nord*, see p. 186).

The *Baulers-Fleurus-Châtelineau* line diverges at Nivelles-Est: 19 M., in 1-1¼ hr. (fares 2 fr. 35, 1 fr. 80, 1 fr. 20 c.). Fleurus, see p. 208.

23 M. *Obaix-Buzet;* 25½ M. **Luttre**, the junction of a line to *Jumet* (Charleroi, Châtelineau) and to *Piéton* (p. 185), viâ *Trazegnies*. Our line here unites with the Ghent and Braine-le-Comte railway, which proceeds, viâ (29 M.) *Gosselies*, (30 M.) *Roux*, and (33 M.) *Marchiennes-au-Pont*, to —

35 M. **Charleroi**, see p. 187.

14. From Brussels to Antwerp viâ Malines.

27½ M. Railway to *Malines* in 22-49 min. (fares 1 fr. 60, 1 fr. 20, 80 c.); to *Antwerp* in ¾-1½ hr. (fares 3 fr. 35, 2 fr. 50, 1 fr. 70 c.). Express-fares one-fourth higher.

The train starts from the *Station du Nord* (p. 70). Travellers starting from the Station du Quartier Léopold change carriages at (2 M.) *Schaerbeek* (p. 200). A fertile and grassy plain, through which the *Senne* winds, is traversed. — 4½ M. *Haren* (Nord, comp. p. 200).

6¼ M. *Vilvorde*, a small town on the Senne, one of the most ancient in Brabant, with the military penitentiary.

A melancholy interest attaches to Vilvorde as the scene of the martyrdom of William Tyndale, the zealous English Reformer and translator of the Bible. He was compelled to leave England on account of his heretical doctrines in 1523, and the same year he completed his translation of the New Testament from the Greek. He then began to publish it at Cologne, but was soon interrupted by his Romish antagonists, to escape from whom he fled to Worms, where the publication was completed in 1525. Copies soon found their way to England, where prohibitions were issued against them, in consequence of which most of them were burnt. 'They have done no other thing than I looked for', observed the pious translator, on hearing of this; 'no more shall they do, if they burn me also!' Notwithstanding the vehement opposition of Archbp. Warham, Card. Wolsey, and Sir Thomas More (who vainly strove to refute the new doctrine in a work of 7 vols.), four new editions rapidly found their way to England. In 1529 Tyndale began to publish the first four books of the Old Testament at Antwerp, where he now acted as chaplain to the British merchants settled in that city. He was at length arrested through the treachery of a spy, and sent to Vilvorde, where he was imprisoned for two years. He was then tried, and condemned as a heretic. On 6th Oct., 1536, he was chained to the stake, strangled, and finally burnt to ashes. His last words were: 'Lord, open the King of England's eyes!' He was a man of simple and winning manners, indefatigable industry, and fervent piety. His New Testament, which was translated independently of his illustrious predecessor Wycliffe, and his still more celebrated contemporary Luther, forms the basis of the Authorised Version. It is a remarkable fact, that the year after his martyrdom the Bible was published throughout England by royal command, and appointed to be placed in every church for the use of the people.

We catch a distant view here, on the right, of the village of *Perck* (3 M. from the railway), near which is the farm-house of *Dry Toren*, once the country-seat of David Teniers the Younger (d. 1690; buried in the church of Perck).

Near (8 M.) *Eppeghem*, to the E., but scarcely visible from the railway, stands the old château of *Steen*, purchased for 93,000 florins by Rubens in 1635 as a summer-resort. — 10 M. *Weerde*. The huge tower of the cathedral of Malines now becomes conspicuous in the distance. The train crosses the Louvain Canal.

13 M. **Malines.** — **Hotels.** Hôtel de la Station, at the station; Hôtel de la Coupe, near the cathedral (Pl. C, 3); Hôtel Buda, opposite the cathedral tower, R., L., & A. 2½-3, B. 1, D. 2½ fr.; Hôtel de la Cour de Beffer, Rue de Beffer 36, near the Grande Place, with café-restaurant, R., L., & A. 2, B. ¾, déj. 1, D. 2, pens. 5 fr.; Cheval d'Or, Rue des Béguines 2, near the cathedral. — *Café des Arts*, Bruel. — **Restaurant* at the station.

A
B
C
D
1. Archevêché C 2
2. Athenée Royal C 4.
Églises:
3. du Gr Beguinage B 2.
4. Cathédrale (St Rombaut) C 3
5. Ste Catherine C 2
6. St Jean C. 3.
7. Notre-Dame B 4.
8. d'Hanswyk C. 5.
9. S. Pierre & S. Paul D. 3.
10. Halle C. 3
Hospices:
11. civil C. 4
12. militaire C. D. 2
13. Notre Dame D 3.
14. d'Oliveten A 2.
15. Speecq B C 5.
16. St Jodocus B 4
17. des Vieillards B. 2.
18. Hôtel de Ville C 3.
19. Mont de piete C D 3.
20. Mémorial de Marg. d'Autriche C 3.
21. Musée C 3.
22. Prison cellulaire C. 2.
23. Séminaire archiépiscopal C. 4.
24. Théâtre D 2.
25. Tribunal D. 3. 4.
Pte Ste Catherine
Pte Winket
Pte d'Adeghem
Pte des Vaches
Pte de Bruxelles
Pte d'Egmont
Pl. St Rombaut
Grand Place
Marché au Bétail
Boulevard des Arbalétriers
Station
Arsenal des Chem. de Fer
MALINES. MECHELEN.
Mètres
Geograph. Anstalt von

A visit to the Cathedral and the paintings by Rubens in the churches of St. Jean and Notre Dame may be accomplished in 2-3 hrs.

The ancient town of *Malines*, Flem. *Mechelen* (54,000 inhab.), situated on the tidal river *Dyle*, which flows through the town in numerous arms and is crossed by 35 bridges, is the seat of a cardinal-archbishop, the primate of Belgium. Notwithstanding its broad and regular streets, handsome squares, and fine buildings, it is a dull place, and totally destitute of the brisk traffic which enlivens most of the principal Belgian towns. The quietness of the town forms a strong contrast to the busy scene at the station, which possesses extensive railway-workshops and is the focus of several of the most important railways in Belgium (Liège-Ostend, Antwerp-Brussels, Malines-Saint-Nicolas).

From the station, we follow the broad *Rue Conscience* bearing to the right, traverse the *Place d'Egmont* and cross the Dyle. Beside the bridge, to the right, are the *Athénée* (Pl. 2; C, 4, 5) and the fine *Botanical Garden* (adm. $\frac{1}{2}$ fr.), adorned with a statue of Dodonaeus, the botanist, born at Malines in 1517. We proceed in the same direction through the *Bruelstraat*, leading to the Grande Place (Pl. C, 3), where a poor statue (Pl. 20) by *Tuerlinckx* of Malines was erected in 1849 to *Margaret of Austria* (d. 1530), daughter of Maximilian I. and Mary of Burgundy (p. xvii), celebrated as regent of the Netherlands and instructress of Charles V. The circle described on the ground round the monument indicates the size of the cathedral clock (see below). — Opposite is the old *Cloth Hall* (Pl. 10), begun in 1340, with an uncompleted belfry bearing a superstructure of the 16th century. The interesting corner-house to the left originally formed part of this building.

The *Hôtel de Ville* (Pl. 18), in front of the cathedral, was entirely remodelled in the 18th century. Opposite this building, and standing a little way back from the Place, is a late-Gothic building of 1374 called the '*Schepenen-Huis*' (or house of the bailiffs), with the inscription '*Musée*' (Pl. 21; C, 3), containing a collection of civic antiquities, reminiscences of Margaret of Austria, a few pictures (including a small Crucifixion by Rubens), etc. (The concierge lives in the market-place, No. 2, in the house next door to the Hôtel de Ville; fee $\frac{1}{2}$ fr.).

The *Cathedral of St. Rombold (*St. Rombaut*, Pl. 4; closed from 12 to 2.30, and after 5.30 p.m.), begun at the end of the 12th cent., completed in 1312, but to a great extent rebuilt, after a fire in 1342, in the 14th and 15th centuries, is a cruciform Gothic church with a richly-decorated choir and a huge unfinished W. tower (324 ft. in height; projected height 460 ft.). The face of the clock on the tower is 49 ft. in diameter. The church was almost entirely erected with money paid by the pilgrims who flocked hither in the 14th and 15th centuries to obtain the indulgences issued by Pope Nicholas V. On the increase of the hierarchy of the Netherlands

in 1559 (p. xvii), the Cathedral of St. Rombold was raised by Pope Paul IV. to the dignity of being the archiepiscopal metropolitan church. The first archbishop was Antoine Perenot de Granvella, the minister of Margaret of Parma, who was shortly afterwards created a cardinal. The church is undergoing a thorough restoration, now almost completed.

The *Interior* has an area of 4650 sq. yds.; its length is 306 ft.; the nave is 89 ft. high and 40 ft. wide. — In the S. transept: *Altar-piece by *Van Dyck*, representing the Crucifixion, painted in 1627, and successfully cleaned in 1848 (covered). This is one of the finest of the master's works, and is worthy of the most careful inspection. The composition is extensive and skilfully arranged; the profound grief and resignation depicted in the countenance of the Virgin are particularly well expressed. — In the N. (l.) transept: *Erasmus Quellin*, Adoration of the Shepherds. — In the N. aisle, 1st chapel on the left (reckoned from the chief entrance), *Wouters*, Last Supper; opposite is a monument in marble to *Archbishop Méan* (d. 1831), who is represented kneeling before the Angel of Death, executed by *Jehotte*, a sculptor of Liège. — In the S. aisle: twenty-five scenes from the history of St. Rombold, extending from his appointment to the office of bishop down to his martyrdom and the miracles wrought by his relics (Flemish school of the 15th cent., restored in 1857). — The *Pulpit*, carved in wood, like those in the principal Belgian churches, by *Boeckstuyns* of Malines, represents the Conversion of St. Paul. Above, St. John and the women at the foot of the Cross; at the side, Adam and Eve and the serpent. By the pillars are statues of the Apostles (17th cent.). Elaborately carved organ-choir. — The large modern stained-glass windows in the transept were executed to commemorate the promulgation of the dogma of the immaculate conception of the Virgin (1854), by *J. F.* and *L. Pluys* of Malines. — The *Choir* contains handsome modern stained glass, carved stalls in the Gothic style, and a baroque altar. To the left in the retro-choir, near the N. portal, high up, is a Circumcision by *M. Coxie*, 1587. Farther on are a number of large pictures, chiefly by *Herreyns* and other painters of the early part of the present century, representing scenes from the life of St. Rombold. In the second chapel to the left the arms of the knights of the Golden Fleece, who held a chapter here in 1491. The first chapel to the right of the high-altar contains the altar of St. Engelbert, Bishop of Cologne, with a chased brazen antependium or frontal, executed from *Minguay's* designs by *L. van Ryswyck* of Antwerp (1875). The choir and ambulatory also contain several monuments of bishops of the 16th and 17th cent. and modern stained-glass windows with full-length figures of saints.

The picturesque *Archiepiscopal Palace* (Pl. 1; C, 2), dating from the end of the 16th cent., has been allowed to fall into a state of disrepair. The valuable *Archives* are rarely shown.

St. Jean (Pl. 6; C, 3), near the Cathedral, is an insignificant church, but contains an interesting picture by *Rubens*, a *High-altar-piece with wings, a large and fine composition, one of the best of the painter's ceremonial works. On the inside of the wings: Beheading of John the Baptist, and Martyrdom of St. John in a cauldron of boiling oil. Outside: Baptism of Christ, and St. John in the island of Patmos, writing the Apocalypse. The two latter are in the best style of the master, who received 1800 florins for them. Below is a small Crucifixion, probably also by *Rubens*. To the left in the choir is Christ on the Cross, by *Ch. Wouters*, 1860. In the chapel on the left, Christ and the disciples at Emmaus, by *Herreyns*. The pulpit in carved wood, by *Verhaeghen*, represents the Good Shepherd. The confessionals, the carved wood on the organ, and several other pieces of carving are by the same sculptor. The sacristan ($1/2$-1 fr.) lives in the Rue Stassart No. 4, near the church.

The *Mont de Piété*, Rue des Vaches 67 and Rue St. Jean 2 (Pl. C, D, 2, 3), formerly the house of Canon Busleyden, is an interesting Gothic building of the 16th cent., with gables, fine arcades, and a tower of brick and limestone (1507), restored in 1875.

In the N. quarters of the town are situated the church of *St. Catharine* (Pl. 5; C, 2), with a damaged altar-piece by Rubens, and the church of the *Grand Béguinage* (Pl. 3; B, 2), rebuilt 1629-47, containing pictures by L. Franchoys, Morcels, De Crayer, Th. Boeyermans, E. Quellin, and others; the latter is also embellished with sculptures by L. Fayd'herbe and Duquesnoy.

The church of *St. Peter and St. Paul* (Pl. 9; D, 3), built in 1669-76 and formerly belonging to the Jesuits, contains pictures by Boeyermans, P. Ykens, and others, and sculptures by Verbruggen (pulpit) and J. Geefs (apostles).

The *Tribunal (Pl. 25; D, 3, 4), or court of justice, consists of a picturesque assemblage of buildings, enclosing several courts, and was formerly the palace of Margaret of Austria. The older portions were erected by *Rombout Keldermans* of Malines in the late-Gothic style. The more modern portion, erected by Keldermans about 1617, along with the French artist *Guyot de Beaugrant* (p. 26), is the earliest example of the Renaissance in Belgium. The building has been skilfully restored by *Blomme* of Antwerp, and contains some fine chimney-pieces and other interesting works of art.

On our way back to the station we may visit the late-Gothic church of Notre Dame (Pl. 7; B, 4), recently restored. The choir dates from 1500-1646, the chapels from 1530-40, and the transept from 1545. A chapel behind the high-altar contains *Rubens*'s *Miraculous Draught of Fishes, a richly-coloured picture, with wings, painted in 1618 for the Guild of Fishers, from whom the master received 1600 florins for the work (about 90*l.*). On one of the wings is Tobias, on the other St. Peter finding the money in the fish's mouth; outside are SS. Peter, Andrew, James, and John. In the 3rd

chapel of the retro-choir is the Temptation of St. Antony by *M. Coxie;* high-altar-piece, a Last Supper by *E. Quellin;* pulpit and statues by *G. Kerricx;* Elevation of the Cross (relief), by *L. Fayd'herbe*. The sacristan will be found at No. 36 Rue des Lépreux, the street opposite the chief portal. — The neighbouring double-towered *Porte de Bruxelles* ('Overste Poort'; Pl. A, 4) is the solitary relic of the ancient fortifications.

On the *Quai au Sel* (Pl. B, 4) are several interesting houses of the 16th century. Among the most interesting of these are the *Salm Inn* (No. 5), with a Renaissance façade (1530-34; see p. xliii), embellished with columns and arches, and a timber house near it (No. 17), with exquisite details in the Franco-Flemish style and also dating from the 16th century. Between these are two other interesting old timber-houses (Nos. 7 and 8). — The *Maison des Archers*, in the Place de Bailles de Fer (Pl. B, 3), is another quaint building. — There is also an interesting timber-house on the Quai aux Avoines (No. 23; Pl. B, 3).

The church of *Notre Dame d'Hanswyck* (Pl. 8; C, 5) contains two large reliefs by L. Fayd'herbe and a pulpit by Verhaeghen.

Steam-Tramways from Malines viâ (11½ M.) *Heyst-op-den-Berg* to (14 M.) *Iteghem*, and to (18 M.) *Westmeerbeek* and (23 M.) *Westerloo* (p. 178), in 1½ and 1½-3½ hrs. (fares 1 fr. 35, 95 c.).

From Malines to Louvain, 15½ M., railway in 25-40 min. (fares 1 fr. 70, 1 fr. 35, 90 c.). — The church of (5½ M.) *Boortmeerbeek* contains an altar-piece by Teniers the Younger. Then (7½ M.) *Haecht* and (8½ M.) *Wespelaer*, with a country-seat and park mentioned by Delille (b. 1738). 12½ M. *Wygmael*, with a starch-factory. The line crosses the *Dyle*, skirts the Antwerp-Louvain Canal (made in 1750), and reaches *Louvain* (p. 203).

From Malines to Ghent, 35 M., railway in 1-1¾ hr. (fares 4 fr. 45, 3 fr. 25, 2 fr. 20 c.). The line crosses the *Louvain Canal* and the *Senne*. 2 M. *Hombeeck;* 5½ M. *Cappelle-au-Bois;* 8 M. *Londerzeel*, the junction of the Antwerp and Alost line (p. 11). Beyond (11 M.) *Malderen*, we quit Brabant and enter Flanders. 12½ M. *Buggenhout;* 15 M. *Baesrode*. 17 M. *Dendermonde*, and thence to (38 M.) *Ghent*, see R. 10.

From Malines to St. Nicolas and Terneuzen, 42 M., railway in 2-3¼ hrs. (fares 5 fr. 15, 3 fr. 70, 2 fr. 55 c.). 2 M. *Hombeeck;* 6 M. *Thisselt;* 8 M. *Willebroeck*, on a canal connecting the Senne with the Rupel, the junction of the Antwerp and Alost line (p. 11); 11 M. *Puurs* (branch to Dendermonde, p. 63); 14 M. *Bornhem*. The train crosses the broad Schelde, commanding a view of its picturesque wooded banks. To the left, on the left bank, is (16 M.) *Tamise*, a manufacturing town with 11,500 inhabitants. The church contains some interesting works of art. 21 M. *St. Nicolas*, the junction of the Waasland line for Ghent and Antwerp (p. 63) and of a branch-line to Dendermonde (p. 63); 25 M. *St. Gilles-Waes* (branch-line to *Moerbeke*, p. 10); 27 M. *La Clinge*, with the Belgian custom-house. — 29½ M. Hulst (*Het Bonte Hert; Wapens van Zeeland*), the Dutch frontier-station, possesses an interesting Gothic church of the 15th cent.; the Landshuis contains a painting by Jordaens and the Hôtel de Ville one by Corn. de Vos. — 35 M. *Axel;* 39 M. *Sluyskil;* 42 M. *Terneuzen* (see p. 10).

Soon after quitting Malines, the train crosses the *Nethe* and reaches (18 M.) *Duffel*. To the right rises the old Gothic château of *Ter-Elst*. Then (20½ M.) stat. *Contich*.

From Contich to Turnhout, 26½ M., branch-railway in 1½ hr. — Stations: *Linth*, Lierre (p. 178), junction for Antwerp, Diest, and Hasselt

ANTWERPEN
ANVERS
1 : 23,000
Mètres
Tramways et Omnibus
Chemins de fer vicinaux
Merxem & Breda
Roosendaal
Bassin America
Bassin Lefèbvre
Bassin aux Bois
Bassin du Kattendyk
Bassin de la Campine
Bassin Asia
Grand Bassin
Petit Bassin
Fort Isabelle
Fort de la Tête de Flandre
Fort de Berchem
Fortin de Berchem
Abattoir
Station
Porte du Schyn
Stat. des Marchandises
Stat. de Stuivenberg (commerciale)
Avenue des Hollandais
Hôpital de Stuivenberg
Hôpital militaire
Académie
Cathédrale
Place de Meir
Place de la Commune
Jardin Zoologique
Parc
Avenue Rubens
Avenue Van Eyck
Avenue Plantin
Avenue Quinten Matsys
Avenue de Keyzer
Avenue de Belgique
Avenue de Broqueville
Avenue de l'Industrie
Avenue Marguerite
Avenue de la Barrière
Avenue de Malines
Avenue de Wilryck
Avenue de Hoboken
Avenue de Berchem
Avenue de Turnhout
Avenue de Borgerhout
Avenue de Dageraad
Avenue des Princes
Avenue Navez
Avenue Sterlinger
Avenue Louise
Boulevard Leopold II
Boulevard Léopold
Boulevard Impératrice
Boulevard Frère-Orban
Boulevard Jacob Jacobs
Boulevard Charlemont
Boulevard Ischeppers
Boulevard Haringrode
Boulevard Van Ertborn
Boulevard Van Dyck
Boulevard Léopold
Quai Sud
Quai Nord
Quai Ouest
Quai Est
Quai du Rhin
Quai de Cadix
Quai de Riga
Quai de Londres
Quai de Bruxelles
Quai de Boston
Quai de Rotterdam
Quai de Hambourg
Quai de Copenhague
Quai de Dublin
Quai de Valparaiso
Quai de Rio Janeiro
Quai de Montevideo
Quai de Buenos Ayres
Quai de Bordeaux
Quai de Marseille
Quai de Gênes
Quai de Lisbonne
Quai de Barcelone
Quai de Naples
Quai de Cronstadt
Quai de Stockholm
Quai de Christiania
Quai de Bergen
Quai de Dantzig
Quai de Pétersbourg
Quai de Moscou
Quai de Constantinople
Quai de Smyrne
Quai de Calcutta
Quai de Batavia
Quai de Sydney
Quai de Melbourne
Quai de Shanghai
Quai de Yokohama
Quai de Canton
Quai de Singapore
Quai de Manille
Quai de Rangoon
Quai de Bombay
Quai de Madras
Quai de Ceylan
Quai de Mozambique
Quai de Zanzibar
Quai de Natal
Quai de Port Elizabeth
Quai de Capetown
Quai de Sierra Leone
Quai de Dakar
Quai de Tanger
Quai de Gibraltar
Quai de Malaga
Quai de Cadix
Quai de Riga
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Quai de Bombay
Quai de Madras
Quai de Ceylan
Quai de Mozambique
Quai de Zanzibar
Quai de Natal
Quai de Port Elizabeth
Quai de Capetown
Quai de Sierra Leone
Quai de Dakar
Quai de Tanger
Quai de Gibraltar
Quai de Malaga
Station du Sud
Station du Pays de Waes
Station du Kiel
Station du Chemin de Fer de Berchem
Porte de Boom
Porte du Kiel
Porte St. Laurent
Porte de Wilryck
Porte de Malines
Porte de Berchem
Porte de Borsbeek
Porte Léopold
Porte Louise
Porte de l'Escaut
Porte St. Michel
Porte d'Edeghem
Kursaal
Belvédère
Embarcadère
Embarcadère
Musée Plantin
Musée Ruben
Musée
Musée du Steen
Théâtre Royal
Théâtre Flamand
Hôtel de Ville
Halles
Prison cellulaire
Caserne
Caserne
Palais de Justice
Synagogue
Hospice
Orphelinat (garçons)
Orphelinat (filles)
Hôpital St. Elisabeth
Hôpital St. Joseph
Hôpital St. Joseph
Banque Nationale
Ecole Normale
Ecole allemande
Ecole
Sœurs de Charité
Sœurs de Marie
Sœurs de Charité
Hospice St. Marie
Trouvente Château
Tribunes
Tribunes
Vélodrome
Usine à Gaz
Usine à Gaz
Stat. de Zurenborg
Blanchisserie
Blanchisserie
Canal d'Herenthals
Canal
Chemin du Canal
Chemin St. Jacques
Chemin dit Dedder Weg
Pépinière
Arsenal de Guerre
Parc d'Artillerie
Fabr. Gits
Champ de Manœuvres
Cimetière du Kiel
Tir à la Cible
Rempart d'Hoboken
Rempart du Kiel
Rempart de Wilryck
Rempart de Merxem
Rempart
Ste Catherine
Hoboken
Malines
Wilryck
Langen Elst Fme
Ancienne route de Malines
Route de Wilryck
Rue des Cendres
Rue du Fruithof
Rue des Aulnes
Rue Basse d'Hoboken
Rue du Potder
Rue Coin de Fer
Rue Barrière
Rue Parie
Rue Bernard
Rue Brederode
Rue Rubens
Rue Van Dyck
Rue Quinten Matsys
Rue Plantin
Rue Jacob Jacobs
Rue Van Eyck
Rue Haringrode
Rue Ischeppers
Rue Charlemont
Rue Frère-Orban
Rue Impératrice
Rue Léopold
Rue Jacques Jordaens
Rue Van Dyck
Rue Van Ertborn
Rue Navez
Rue Sterlinger
Rue Louise
Rue Jacques
Rue Jacques
Rue Jacques

(p. 179); *Nylen*, *Bouwel*, **Herenthals**, the junction for Roermond (p. 182) and Louvain (p. 203); *Lichtaert*, *Thielen*, and lastly **Turnhout**, the chief town of the district, with 19,500 inhab., a prosperous place, with cloth and other factories, and a leech-breeding establishment. The old *Château* of the Dukes of Brabant now serves as a court of justice and a prison. In the church of *Oud-Turnhout* is a Madonna and saints by De Crayer. Steam-tramways run from Turnhout to the W. to *Antwerp* (comp. p. 139) viâ *Oostmalle*, whence a branch diverges to *Hoogstraeten* (p. 175), and to the E. to (9½ M.) *Arendonck*. — Beyond Turnhout the line crosses the Dutch frontier to *Tilburg* (see p. 385).

Another branch-line runs from Contich to *Boom*, on the line from Alost to Antwerp (p. 11).

From (24 M.) *Oude-God (Vieux-Dieu)* branch-lines diverge to *Boom* (p. 63) and to *Hoboken* (p. 11). We now pass through the new outworks around Antwerp. 26½ M. *Berchem*, the headquarters of the French during the siege of the citadel in 1832.

27½ M. *Antwerp*, see below.

15. Antwerp.

Railway Stations. The *Principal Station* (Station de l'Etat; Pl. D, 3, 4), for Malines (Brussels, Louvain, etc.), Dendermonde-Ghent, Hasselt-Maastricht, Roermonde-Gladbach, Turnhout-Tilburg, Roosendaal, Flushing, Rotterdam, and Ghent, is near the Zoological Garden. — The *South Station* (Pl. A, B, 6) is used only by the trains of the Antwerp-Alost (p. 11) and the Lierre-Turnhout (see above) lines. — The station of the Waasland line to Ghent (Pl. A, 4; R. 10) is on the left bank of the Schelde, but there is a ticket and luggage office on the *Quai St. Michel* (Pl. A, 5), on the right bank; tickets taken here include the ferry across the river. — The *Zuenborg Station* (Pl. F, 5) is the starting-point of the steam-tramways to Santhoven, Lierre, Hoogstraeten, and Turnhout.

Hotels. *St. Antoine (Pl. a; B, 4), Place Verte 40, *Grand Hôtel (Pl. C, 4), Rue Gérard 2, both with lifts and similar charges: R. from 3, L. 1, A. 1, B. 1½, déj. 3½, D. 5, pens. 12½-15 fr.; *Hôtel de l'Europe (Pl. b; B, 4), Place Verte 38, R. 3-8, A. 1, B. 1½, déj. 3, D. 4, pens. 11-14, omn. 1 fr.; *Grand Laboureur (Pl. d; C, 4), Place de Meir 26, R., L., & A. from 3, B. 1½, déj. 1½, D. 4, pens. from 10, omn. 1 fr.; all these frequented by the English; *Grand Miroir (Pl. f; B, 4), Vieux Marché au Blé 56 & 58, R., L., & A. from 3, B. 1¼, déj. 2, D. 3, pens. from 8 fr.; Hôtel de la Paix (Pl. c; B, 4), Rue des Menuisiers 9, R., L., & A. 3½, B. 1¼, déj. 2½, D. 3, omn. 1 fr. — *Courrier (Pl. h; B, 4), Rempart du Lombard 52, R., L., & A. 3, B. 1¼, déj. 2½, D. 3, pens. 8½, omn. 1 fr.; des Flandres (Pl. e; B, 4), Place Verte 9; du Commerce (Pl. g; C, 3), Rue de la Bourse 8, R., L., & A. 2½-3, B. 1, déj. 2, D. 2½, pens. 7½ fr., commercial; Rose d'Or, Pont aux Tourbes 3 (Pl. B, 3), plain; Fleur d'Or, Ruelle des Moines 1, near the Place Verte, unpretending. — On the *Schelde:* Queen's Hotel, Quai Van Dyck 14 (Pl. B, 3), fine view of the river, R., L., & A. 4-6, B. 1¼, déj. 2½, D. 3½ fr.; d'Angleterre, Quai Van Dyck 12 (Pl. B, 3, 4). In the vicinity: de Hollande (Pl. 1; B, 4), Rue de l'Etuve 2, R., L., & A. 3-4, B. 1¼, déj. 2, D. 3½ fr. — Near the *Principal Station*: Pschorr, Avenue De Keyzer 7; Hôtel de Londres, Avenue de Keyzer 64; Weber, Avenue De Keyzer 45, R., L., & A. from 2 fr., with good restaurant; Hôt.-Restaurant St. Jean, Avenue De Keyzer 21, R. from 3, B. 1, déj. 2½, D. 3-5 fr.; Trois Suisses, Rue Anneessens 30, R., L., & A. 2-3, B. 1, déj. 2 fr.; Ville de Francfort, Rue de la Station 13, unpretending.

Cafés. *Café de l'Empereur*, Place de Meir 19; *Canterbury*, Place de Meir 14; *Aeckerlin*, Place de Meir 13; *Français*, *Suisse*, both Place Verte; *Grand Comptoir de la Bourse*, corner of the Longue Rue Neuve and the Rue de la Bourse; *Mille Colonnes*, Avenue De Keyzer 1. On each of the

two Promenoirs (Pl. B., 3, 4; p. 173) is a *Café*, with fine view of the Schelde. — **Confectioners:** *Lens*, Rue des Tanneurs 16; *Locus-Broekart*, Pont de Meir 3; *Pâtisserie Meurisse*, Marché aux Oeufs 50.

Restaurants. **Bertrand*, Place de Meir 11, D. from 5 fr., cheapest wine 4 fr. a bottle; **Rocher de Cancale*, Rue des Douze Mois 19, adjoining the Exchange and the Place de Meir; **Taverne Rheingau*, Place de Meir 1, good hock and moselle; *Taverne Métropole*, Rue des Tanneurs, near the Place de Meir. — *Taverne Crets*, corner of Place Verte and Rue Nationale; *Hôtel de Londres* (see above); **Taverne St. Jean*, *Criterium Restaurant*, Avenue De Keyzer 21 and 17; *Cheval de Bronze*, Marché aux Oeufs 31; *Taverne Alsacienne*, Place Verte 3. — **Beer.** *Pschorr*, *Weber*, Avenue De Keyzer 7 and 45 (see above); *Central-Bierhalle*, Courte Rue Neuve 46, with a garden; *Salvator-Keller*, Vieux Marché au Blé 26; *Café Shakspeare*, Quai Léopold 15; *Flora*, Rue Anneessens 26; *Trois Suisses*, see above. Near the railway-station are several houses where Pale Ale and Stout may be obtained on draught, with bread and cheese, etc.: *Queen Tavern*, *Royal*, *Worthington Tavern*, Rue Anneessens, Nos. 31, 21, 19; etc. — **Wine.** *Moselhäuschen*, Rempart Catherine 74, near the W. end of the Place de Meir, excellent moselle; *Zur Mosel*, Rue des Douze Mois 16, near the Exchange; *Café Aeckerlin* (see above); *Continental Bodega*, Place de Meir 17; *Vigna* (Italian wines), Place de Meir 15; *Caves Anglaises*, Marché aux Souliers 18, etc.

Baths. *Bains St. Pierre*, Rue Van Noort 12, near the Park; *Bain Central*, Petit-Marché 13 (Pl. B, 4). Warm and cold baths may also be obtained in the best hotels. — *Swimming Bath* (Pl. B, 7), at the corner of the Rue de Bruxelles and the Rue Bréderode, open from April 15th to October 15th (for ladies on Mon. and Frid. before 12, and on Wed. from 2 o'clock).

Post Office, Place Verte, S. side (Pl. B, 4), open 6.45 a.m. till 7.45 p.m. (on Sun. 6.45 a.m. till 12.45 p.m.); several branch-offices. — **Telegraph Offices,** Rue des Douze-Mois (Pl. C, 3, 4), on the S. side of the Exchange, and at the railway-station (open at night). — *Public Telephones* in the waiting-rooms of the tramways and in several restaurants (use for 5 min., 25 c.; communication with Brussels, 1 fr.; with Paris, 3 fr.

Intelligence Bureau for strangers, '*Ligue Anvers en avant*', Marché St. Jacques 47bis (Pl. C, 3).

Cabs *(Voitures).*	*Closed Cabs*		*Open Cabs.*	
	By day	at night	By day	at night
Per *Drive* within the 8 municipal districts (with the exception of the Digue, a part of the seventh district) {1-2 pers.	1.—	2.—	1.50	2.50
{3-4 pers.	1.50	2.50	2.—	3.—
Per *Drive* within the fortifications: 1-4 pers.	1.50	2.50	2.—	3.—
By *Time*, 1-4 pers. per hr.	1.50	2.50	2.50	3.50
" " Each additional ½ hr.	—.75	1.25	1.—	1.50
" " within the fortifications	2.—	3.—	2.50	3.—
" " Each additional ½ hr.	1.—	1.50	1.—	1.50

Each trunk 20 c. — Two-horse vehicles one-half more.

Tramways (comp. the Plan; fares 10-25 c.).

1. From the *Quai Van Dyck* (Pl. B, 3) by the Place Verte and Place de Meir, to the *Principal Station* (Pl. D, 3, 4), and then by the Boulevard Léopold to the *Dryhoek (Trois Coins)*, near the Pépinière (Pl. D, 6).

2. From the *Harbour* (Entrepôt Royal; Pl. C, 2) through the Avenues du Commerce, des Arts, de l'Industrie, and du Sud to the end of the latter (Pl. B, 6). — A branch-line diverges from the *Avenue de l'Industrie* to the ferry for the *Waasland Station* (Pl. A, 5).

3. 'Tramway Maritime': from the *Place Gillis* (Pl. A, 6) on the S. harbour along the Schelde to the N. harbour, by the Quais Flamand, St. Michel, Plantin, Van Dyck, Jordaens, the Canal des Brasseurs, the Place de l'Entrepôt, Avenue du Commerce, Rue Vondel, and Rue Basse to the *Rue Pothoek* (Pl. E. 2; near the Hospital of Stuivenberg).

4. From the *Place St. Paul* (Pl. B, 3) by the streets Canal des Récollets, Rue des Tanneurs, Rue de l'Hôpital, and Chaussée de Malines to the fortifications at *Berchem* (Pl. E, 7).

5. From the *Quai St. Jean* (Pl. B, 4) by the Rue du Couvent, Rue des Peintres (Pl. B, 5), Rue Anselmo, Rue Lozane to the *Dryhoek* (see above) and the *Route de Wilryck* (Pl. D, 8).

6. 'Tramway du Sud d'Anvers' from the *Place Verte* (Pl. B. 4) through the Rue des Peignes, the Rue Gérard, the Avenue du Sud, and the Rue Montigny to *Kiel* and *Hoboken* (p. 11).

7. From the *Rue Kipdorp* (Pl. B, C, 3) by the Place de la Commune (Pl. C, D, 3), the Rue Carnot and Chaussée de Turnhout to the fortifications at *Borgerhout* (Pl. F, 3; near the Porte de Turnhout).

8. From the *Place de Meir* (Pl. C, 4) through the Rue des Tanneurs, Rue Léopold, and the Longue Rue d'Argile to the *Rue van Luppen* (Pl. E, 5).

9. 'Tramway du Nord d'Anvers' from the *Rue Klapdorp* (Pl. B, 3) by the Marché aux Chevaux and the Rue Viaduc (Pl. D, 1) to *Merxem*.

10. 'Tramway-Omnibus' ('Tr. déraillable', with five wheels): from the *Bassins* (Plaine van Schoonbeke; Pl. B, 2) by the Rue des Aveugles (Pl. C, 3), Place de Meir, Avenue Van Eyck (Pl. C, D, 5) and Place Loos to the *Station Zurenborg* (Pl. F, 5).

Steam Tramways. 1. From *Zurenborg* station (Pl. F, 5) to *Turnhout* (p. 137) and *Hoogstraeten* (p. 175). The station at Zurenborg may be conveniently reached by the tramway-omnibus No. 10, and the Porte de Turnhout, where the steam-tramway stops, by the line No. 7. — 2. From *Zurenborg* station (Pl. F, 5) to *Broechem* and *Lier* (p. 178). — 3. From *Klapdorp* station (Pl. B, 3) viâ *Merxem*, *Santvliet*, and *Lille*, to *Bergen-op-Zoom* (p. 252) and *Tholen* (p. 177). — 4. From *Klapdorp* station (Pl. B, 3) viâ Merxem to *Schooten* and viâ *Brasschaet* (p. 175) to *Breda* (p. 385).

Steamboats. To and from *London:* vessels of the Gen. Steam Nav. Co. (fares 16*s.*, 11*s.*) twice, and the Baron Osy (fares 20*s.*, 12*s.*) once weekly; average passage 18 hrs. — To *Harwich* by the vessels of the Great Eastern Railway. Co. daily, except Sun., in 11-13 hrs., thence by railway to London in 1¾ hrs. (fares to London 26*s.*, 15*s.*). — To *Hull* on Wed. and Sat., in 22 hrs. (fares 15*s.*, 10*s.*). — To *Glasgow* once weekly (fares 25*s.*, 15*s.*). — To *Goole* every Wed. and Sat. in 24 hrs. (fare 15*s.*). — To *Grimsby* every Tues., Thurs., and Sat. in 30 hrs. (fares 15*s.*, 7*s.* 6*d.*). — To *Newcastle* every Wed. in 30 hrs. (fares 22*s.* 6*d.*, 11*s.* 6*d.*). — To *Leith* once weekly in 33 hrs. (fare 21*.*). — To *Hamburg* once weekly in 35 hrs. (fares 40 fr., 35 fr.). — To *Dublin* and *Belfast* once a fortnight (fare 15*s.*). — To *Liverpool* twice weekly (fares 22*s.* 6*d.*, 15*s.*). — To *Rotterdam*, see p. 176. — A pleasant steamboat trip on the Schelde may be made to *Rupelmonde*, *Boom* (railway also to this point, 10 M.; comp. p. 137), and *Temsche*, starting (daily in summer) from the 'Embarcadère' (Pl. B, 3); return-fare 1½ or 1 fr. — Excursion steamers ply on the Schelde in summer every afternoon, starting from the 'Embarcadère' by the Canal au Sucre (Pl. B, 3).

Theatres. *Théâtre Royal* (Pl. C, 4), performances in French, four times a week in winter. — *Flemish Theatre*, or *Nederlandsche Schouwburg* (Pl. C, 3; p. 170), performances in Flemish. — *Scala*, Rue Anneessens 28 (Pl. D, 3), varieties and operettas.

Music. In summer, if the weather is favourable, bands perform in the *Park* (p. 171) on Sun. at 4 and on Tues. evenings; in the *Pépinière* (p. 172 on Mon. and Fr., 8-10 p.m.; in the *Place Verte* (p. 143) on Wed. and Sat., 8-10 p.m.; and in the *Place St. Jean* (Pl. C, 2) on Mon. and Thurs., 8-10 p.m. — *Symphony Concerts* in winter on Sun. at 12.30 p.m., at the *Athénée Royal* (Pl. D, 3), Place de la Commune (2 and 1 fr.).

Panorama. *Battle of Woerth.* by Alfred Cluysenaar, entrance from the Rue de la Charrue or the Zoological Garden (p. 172). Adm. 50 c., on Sun. and holidays 25 c.

British Consul, *G. R. Perry, Esq.*, Consul General. — **United States Consul,** *Harvey Johnson, Esq.*; deputy-consul, *Louis Hess, Esq.*

English Church in the Rue des Tanneurs; services at 11 and 7. Chaplain, *Rev. A. Stanley.*

Shops. Booksellers. *O. Forst*, Place de Meir 69; *M. Rüf*, Place de

Meir 87; *Ackermann*, Place Verte 29. — Photographs. *O. Forst*, see above; *Zazzarini & Co.*, Marché aux Souliers 37; *Thirion*, Place Verte 17, adjoining the cathedral. — Lace. *J. Stappens*, Place Verte 6. — Travelling Requisites, *Carlier*, Marché aux Souliers 10 & 22. — Money Changers: *Baelde Frères*, Canal des Recollets (Pl. B, 3); *Bouquillon & Waterkeyn*, Marché au Lait 23; *J. A. Servais*, Place de Meir 51.

Collections, etc.

Commercial Museum (p. 166), daily 10-2, free.

Exchange (p. 166), always open; during business hours (1-3) admission to the galleries only.

Hôtel de Ville (p. 148), open all day; inspection most convenient before 10 a.m. and after 4 p.m. Fee 1 fr.

Library (p. 166), Mon. to Frid. 9-4, Sat. and Sun. 9-12.

Museum (p. 153), daily 9-5 (Oct.-April 9-4), 1 fr., Thurs., Sun., and holidays free.

Musée Plantin (p. 151), daily 10-4, 1 fr., Thurs., Sun., and holidays free.

Steen (p. 173), daily 10-4, 1 fr.; Thurs., Sun., and holidays free.

Zoological Garden (p. 172), daily until 7 p.m., 1 fr.

The Churches (comp. p. xv) are generally open 6-12 and 4-5, the Cathedral (p. 143) and Jesuits' Church (p. 166) the whole day. The following particulars should be noticed.

Cathedral (p. 143), open for the inspection of the works of art (except during Lent) on Sun. and Thurs. 8-12, free; on other days 12-4 or 5, 1 fr. for each person (tickets from the 'Concierge' in the house No. 19 opposite the S. portal). The pictures are usually covered up again about 10 min. before the nominal time. For the *Tower*, comp. p. 147.

St. Andrew (p. 152), at noon and in the evening entrance from the Rue St. André; knock at the door. Fee ½ fr.

St. Augustine (p. 150), daily 6-12; at other hours, entrance Rue Everdy 12; fee ½ fr.

St. George (p. 171), at noon and in the evening on application to the sacristan; fee ½ fr.

St. Jacques (p. 167); the pictures are shown only 12-4 p.m.; fee 1 fr. Principal entrance on the S. side, Longue Rue Neuve; the sacristan, Longue Rue Neuve 58, is generally in the church; knock at the door.

St. Paul (p. 149), at noon and in the evening entrance in the Rue des Soeurs-Noires; knock at the door. Adm. 1 fr., proportionately less for a party.

Principal Attractions: Hôtel de Ville (p. 148), *Cathedral (p. 143), Exchange (p. 166), St. Jacques (p. 167), *Museum (p. 153), *Musée Plantin (p. 151), Docks (p. 174), Zoological Garden (p. 172).

Antwerp, French *Anvers*, Spanish *Ambéres*, with 305,300 inhabitants (1897; including the large suburbs of Borgerhout and Berchem), situated on the broad and deep *Schelde (Escaut)*, 60 M. from the sea, is one of the greatest seaports of Europe, serving as an outlet for the commerce of Germany as well as of Belgium. The population is almost exclusively Flemish. Numerous German and other foreign merchants are settled here. Antwerp was once the capital of a margraviate, belonging to the Duchy of Brabant, and was founded as early as the 7th century. In 837 the town was destroyed by the Northmen. The most celebrated margrave of Antwerp was *Godfrey de Bouillon*. Its advantageous situation rendered Antwerp a very important and wealthy place in the Middle Ages. Commerce, which luxury and revolution had banished from other Flemish towns, especially Bruges, sought refuge here about the close of the 15th century. Under Emp. Charles V. Antwerp was perhaps

the most prosperous and wealthy city on the continent, surpassing even Venice itself. When at the height of its prosperity it numbered 125,000 inhab. (in 1568). At that period vessels from every part of the world lay in the Schelde, while a hundred or more arrived and departed daily. The great fairs held here attracted merchants from all parts of the civilised world. The Florentine Guicciardini, an excellent authority in these matters (p. xiii), records that in 1566 the spices and sugar imported from Portugal were valued at 1½ million ducats (750,000*l.*, an enormous sum according to the value of money at that period), silk and gold wares from Italy 3 million, grain from the Baltic 1½ million, French and German wines 2½ million, and imports from England 12 million ducats. Upwards of a thousand foreign commercial firms had established themselves at Antwerp, and one of the Fuggers, the merchant-princes of Augsburg, died here leaving a fortune of 2 million ducats. The Flemish manufactures (carpets, clothing stuffs, gold and silver wares) also enjoyed a high reputation after the beginning of the 16th cent., and were exported from Antwerp to Arabia, Persia, and India.

Antwerp's decline began during the Spanish régime. The terrors of the Inquisition banished thousands of the industrious citizens, many of whom sought refuge in England, where they established silk-factories, and contributed greatly to stimulate English commerce. Fearful havoc was committed by the cruel Spanish soldiery in 1576, when the city was unscrupulously pillaged, and lost 7000 of its inhabitants by fire and sword; it afterwards suffered severely during a siege of fourteen months followed by its capture by Duke Alexander of Parma in 1585, when the population was reduced to 85,000; and in 1589 the population had further dwindled to 55,000. In addition to these disasters, the citizens lost the greater part of their commerce which fell into the hands of the Dutch after the union of the seven provinces, while the Peace of Westphalia finally closed the Schelde against sea-going vessels in 1648. In 1790 the population had dwindled down to 40,000 souls. In Aug., 1794, the French obtained possession of Antwerp, re-opened the navigation of the Schelde, and dismantled the forts erected by the Dutch at its embouchure. Napoleon, who recognised the strategical importance of the situation of Antwerp, caused a harbour and new quays to be constructed and planned the foundation of a new city on the opposite bank of the river, but the wars in which he was engaged prevented him from actively promoting the interests of commerce. In 1814 the city was defended against the Allies by Carnot, but was surrendered to the British under Gen. Graham, and afterwards incorporated with the newly-constituted kingdom of the Netherlands. The prosperity of Antwerp received a new impetus from the trade which it now carried on with the Dutch colonies (in 1830 population 73,506), but it was again utterly ruined by the revolution of 1830, in which the citizens participated

sorely against their will, and which diverted its trade to Rotterdam and Amsterdam. In 1830 the town was occupied by the Belgian insurgents and was bombarded from the citadel by the Dutch general Chassé, who in his turn was besieged here by the French for two months in 1832. It was many years before Antwerp began to recover from these calamities. Indeed the tide of prosperity did not again set in fully till 1863, when the right of levying navigation-dues on the Schelde, granted to Holland by the peace of 1839, was commuted for a sum of 36,000,000 fr., one-third paid by Belgium and the rest by the other powers interested. Since that date, however, its commerce has increased in a greater ratio than that of any other European seaport, the increase being due chiefly to the great augmentation of the steamer-traffic. In 1840-49 the port was entered annually by 1544 ships of 242,468 tons' burden; in 1850-59, by 1830 ships of 367,487 tons; in 1860-69, by 2957 ships of 822,533 tons; in 1870-78, by 4510 ships of 2,083,516 tons; in 1896, by 4987 ships of 5,785,662 tons (4480 steamers, 507 sailing-ships). In 1864 the value of the imports was 410 million francs; in 1896 it was about 1500 million francs; within the same period the value of the exports rose from 159 million to 600 million francs, and that of the transit-trade from 76 million to 400 million francs, in spite of the competition of Dutch ports. The principal imports are wheat, coffee, hops, tobacco, wool, hides, petroleum, and timber. The most important industries of the city are diamond-cutting, cigar-making, lace-making, sugar-refining, brewing, and distilling. Antwerp has recently recovered some of its importance as an emigration-port, which was not inconsiderable in the middle of the 19th century.

Antwerp is the principal arsenal of the kingdom of Belgium, and one of the strongest fortresses in Europe. The city and river are defended by a number of advanced forts as well as by broad and massive ramparts, 8 M. in length. Part of the environs can be placed under water. Antwerp is intended to serve as the rendezvous of the Belgian army, should it be compelled, in case of the violation of the neutrality of the country, to retire before an enemy of superior force. It is calculated that it would require an army of 260,000 men to besiege it effectually, and at least a year to reduce it by starvation. — The removal of the old ramparts has allowed the town to expand to six times its former size (now nearly 7 sq. M.).

Antwerp is the most interesting town in Belgium. The numerous master-pieces of painting which it possesses afford one of the best proofs of its mediæval prosperity. The fascinating influence of *Rubens* (see Introd.) cannot be appreciated without a visit to Antwerp, where his finest works are preserved; while *Quinten Massys*, *Teniers*, *Van Dyck*, *Jordaens*, *De Crayer*, *Seeghers*, and *Neeffs* also lived and worked in this city.

Modern Art. In the early decades of the 19th cent. Antwerp made

a vigorous effort to regain the artistic pre-eminence which it so gloriously asserted during the 17th century. *Van Brée*, *F. de Braekeleer*, and others, who trod in the wonted paths of academic art, were succeeded by revolutionaries, whose works clearly betrayed their connection with the political agitation for the separation of Belgium from Holland. But this predominance of patriotic themes was transitory; and a more important and more lasting effort was next made to resuscitate the ancient national style of art, and to revive a just appreciation of Rubens and his contemporaries. *Gustav Wappers* (1803-74) was the first to break ground with his 'Burgomaster Van der Werff during the siege of Leyden' (1830) and his 'Scene from the Belgian Revolution of 1830' (1834), both of which were received with great applause, however theatrical they may now seem. *Nicaise de Keyser* (1813-87), whose battle-pieces ('Battle of Spurs', painted in 1836; 'Battle of Worringen') are marked by great liveliness and freshness of colour, adopted a similar style. The Academy of Antwerp, which has been presided over by each of these masters in turn, deserves the credit of reviving in modern art-education the careful study of technique, and especially of colouring. *Hendrik Leys* (1815-69), however, was the founder of the so-called 'archaic school'. The 15th and 16th cent. figures in the pictures by this master seem as if they had stepped out of ancient canvasses. The Dutch painter *Alma Tadema* (b. 1836), who pursues the archaic style with such distinguished success, was a pupil of Leys. French realism began to exert its influence about 1850. *Charles de Groux* (1825-70) painted pathetic and cheerless scenes of life in poor suburbs, for which his own unfortunate career specially fitted him. *Henri de Braekeleer* (1840-88), a nephew of Leys, depicted the quiet and simple life of artizans. *Charles Verlat* (1824-90) drew his inspiration from the Orient. *Louis Dubois* (1850-80) recalls Jordaens in his choice and treatment of subjects. *Jan Stobbaerts* (b. 1838) paints labourers, landscapes, and still-life, sometimes with an almost repulsive naturalism.

a. The Place Verte and the Older Quarters of the Town.

The traveller, especially if pressed for time, should at once direct his steps to the Cathedral. On its S. side is the Place Verte (*Groenplaats;* Pl. B, 4), formerly the churchyard, adorned with a **Statue of Rubens,** in bronze, by *W. Geefs*. It was erected in 1843, the figure being 13 ft., the pedestal 20 ft. in height. The scrolls and books, together with the brush, palette, and hat, which lie at the feet of the statue, are allusions to the pursuits of the master as a diplomatist and statesman, as well as a painter. — A military band plays in the Place Verte twice a week on summer-evenings from 8 to 10 o'clock (p. 139).

The ***Cathedral** (*Notre Dame;* Pl. B, 3), the largest and most beautiful Gothic church in the Netherlands, is of cruciform shape, with triple aisles and ambulatory. It was begun in 1352 under the superintendence of *Jean Amel* or *Appelmans* of Boulogne. After his death in 1398 the work was continued by his son *Peter*, who was succeeded by *Jean Tac* in 1434 and *Master Everaert* in 1449. To this period (1352-1449) belong the choir with its ambulatory and chapels, the sacristies, and the tower up to the first gallery. The S. aisles were built in 1425-72, the N. aisles in 1472-1500. From 1502 to 1518 the building-operations were directed by *Herman van Waghemakere* and his son *Dominic*, the chief evidence of whose skill is the late-Gothic upper part of the N. tower, the final pinnacle,

dating probably from 1592. The S. tower was left unfinished in 1474, when only a third of the contemplated height had been reached. The nave and aisles were not vaulted till 1611-16. The rich portal and the fine window over it, adorned with tracery, should be examined. In 1533 the church was seriously damaged by fire, in 1566 by puritanical zealots, and again in 1794 by French republicans. The exterior is somewhat disfigured by the mean houses clustered around it, which, however, will probably be removed. The principal façade was laid bare and restored about 1850-60 from designs by *Fr. Durlet* of Antwerp.

The *Interior (adm., see p. 140) is grand and impressive, and the rich perspective of its six aisles is very effective. Its length is 128 yds.; width of nave 57 yds., of transept, 74 yds.; height 130 ft. Its area amounts to 70,060 sq. ft. (that of Cologne Cathedral is 87,000, St. Paul's in London 109,000, St. Peter's at Rome 212,000 sq. ft.). The vaulting is supported by 125 pillars. The level of the pavement has been several times raised.

The S. Transept, entered from the Place Verte, contains *Rubens's* far-famed master-piece, the **Descent from the Cross, a winged picture, painted in 1612 (in Paris from 1794 to 1814; restored in 1852). On the inside of the wings are the Salutation, and the Presentation in the Temple, on the outside St. Christopher carrying the Infant Saviour, and a hermit. The Mary in a blue robe and the figure with a basket in the wings are portraits of the master's first wife and his daughter respectively. In the N. transept is *Rubens's* *Elevation of the Cross, painted in 1610, soon after his return from a residence of eight years in Italy (also in Paris from 1794 to 1814).

The Descent from the Cross is the most magnificent of these celebrated pictures. The white linen on which the body of the Saviour lies is a peculiar and very effective feature in the composition, borrowed probably from a similar work by Daniele da Volterra at Rome. The principal figure itself is admirably conceived and carefully drawn, and the attitude extremely expressive of the utter inertness of a dead body. Two of the three Maries are more attractive than is usual with Rubens's female figures, but the flabby countenance of Joseph of Arimathæa exhibits neither sentiment nor emotion. The arrangement of the whole is most masterly and judicious, the figures not too ponderous, and the colouring rich and harmonious, while a degree of sentiment is not wanting, so that this work is well calculated to exhibit Rubens's wonderful genius in the most favourable light. According to a well-known anecdote, this picture, when in an unfinished state, fell from the easel in Rubens's absence. *Van Dyck*, as the most skilful of his pupils, was chosen to repair the damage, which he did so successfully, that Rubens on his return declared that his pupil's work surpassed his own. The parts thus said to have been retouched are the face of the Virgin and the arm of the Magdalen.

The popular story with regard to the origin of this famous picture is another of those picturesque fictions which modern investigation has so rudely dispelled. Rubens is said to have been employed by the Guild of Arquebusiers to paint an altar-piece representing their patron saint 'St. Christophorus' (*i.e.* 'the bearer of Christ'), as the price of which he was to receive a piece of ground from them as a site for his house. Instead of fulfilling the contract literally by painting a single picture of St. Christopher,

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Mag.de la Ville
Pl. St.Paul
St.Paul
Marché au Bétail
Soeurs Noires
Académie
Hôpital militaire
Capucins
Béguinage
Temple protest.
Mont de Piété
Vieille Boucherie
Musée du Steen
Embarcadère flottant
Hôtel de Ville
Grand Place
Cathédrale
St. Charles Conscience
Bibl.
Bourse
Télégr.
Institut de Commerce
St. Jacques
Ecole de Musique
Théâtre Flamand
Théât. du Cirque
Place de la Commune
Pont Kipdorp
Marché St. Jacques
Palais du Roi
Maison Rubens
Egl. Anglic.
Hôt.du Gouv.t
Poste
Musée Plantin
Pl. de l'Escaut
Récollets
Place Verte
Quai Van Dyck
Escaut Pomenoir
Avenue du Commerce
Rue Royale
Rue Neuve
Rue de l'Empereur
Rue Longue
Rue Kipdorp
Rue de Flandre
Rue des Juifs
Rue Houblonnière
Rempart des Arquebusiers
Rempart des Lombards
Rue Zirk
Rue Godefroid
Rue aux Laines
Rue aux Choux
Rue Haute
Rue Basse
Rue Chaussée
Rue Exchanges
Rue Alexandre
Rue Montagne
Rue du Vendredi
Rue des Tailleurs
Rue des Arbalétriers
Rue d'Arenberg
Rue Ruisbroeck
Rue Bogard
Rue Fleminck
Rue Claes
Rue Consc.
Rue Vigne
Rue Jésuites
Rue Orfèvres
Rue Tonneliers
Rue Jardin
Rue Tourneurs
Rue Sanct
Rue Escalier
Rue Cheval
Rue Poterie
Rue Cerf
Rue Chapeau
Rue Chapelle
Rue Hôpital
Rue Marguerite
Rue Prud.ce
Rue Claires
Rue Jacques
Rue Cygne
Rue Ognats
Rue Roses
Rue Lys
Rue Arquebusiers
Rue Violettes
Rue Arbre
Rue Boeufs
Rue Prince
Rue Aveugles
Rue Hoboken
Rue Boutique
Rue Grâce Dieu
Rue Cygnes
Rue Tanneurs
Rue Fripiers
Rue Bonnets
Rue Chaperon
Rue Falcon
Rue Varen
Rue Vert
Rue Cordiers
Rue Tuyaux
Rue Cuves
Rue Cerceau
Rue Ruelle
Rue Lombard
Rue Montserrat
Rue Vallée
Rue Tilleul
Rue Tanneurs
Rue Arsenal
Rue Cuyck
Rue Oude Vennis
Rue Bouchers
Rue Sucre
Rue Cheveux
Rue Fleurs
Rue Mercier
Rue Lin
Rue Oeufs
Rue Beurre
Rue Vendredi
Rue Montagne
Rue Falcon
Rue Bonnets
Rue Chaper

ANVERS
PARTIE CENTRALE
1 : 11.500
0 50 100 200 300 Mètres
Tramway
Quai St. Michel
Quai Wallon
Quai Flamand
Bassin aux Charbons
Bass. d'Asseliers
Place Léopold de Wael
Musée
Rue du Musée
Rue de Burbure
Rue Verlat
Rue Vorsterman
Rue du Peuple
Rue du Pont
Rue Kroonenburg
Rue de la Cuiller
Rue de la Fortune
Rue des Prédicateurs
Rue de l'Arsenal
Rue du Couvent
Rue de l'Hôpital
Rue St. Antoine
Rue de la Nacelle
Rue St. Jean
Rue des Béguines
Rue St. Roch
Rue de la Liberté
Rue du Bien-être
Rue du Compromis
Rue de la Patrie
Rue du Péage
Rue de l'Esplanade
Rue de l'Industrie
Rue de la Justice
Rue Willems
Rue Sanderus
Rue du Palais
Rue du Moy
Rue de la Duchesse
Rue du Cloître
Rue du Ciel
Rue Van Breé
Rue Van Eyck
Rue Edelinck
Rue Herreyns
Rue Leys
Rue Rubens
Avenue du Sud
Avenue de l'Industrie
Avenue Rubens
Avenue Van Eyck
Avenue Henriette
Remparts des Capucins
Remparts des Bateliers
Remparts des Récollets
Remparts des Augustins
Remparts des Dominicains
Remparts des Minimes
Remparts des Carmes
Remparts des Brigittines
Remparts des Recollets
Remparts des Bateliers
Remparts des Augustins
Remparts des Dominicains
Remparts des Minimes
Remparts des Carmes
Remparts des Brigittines
Caserne
Prison Cellulaire
Hôpital St. Elisabeth
Botan.
Jardin artist.
Cercle
Académie
Canal
Nieuwst.
Couv. St. Thérèse
Hôtel
Banque Nationale
Léopold
Variété
Fond. Terninkx
Usine à Gaz
Enf. des Enfants trouv.
Marnix
Palais de Justice
Synagogue
Poissonn.
Mau
Gend.
Pl. St. André
Pl. Tourbleue
Pl. Leys
Pl. Bourla
Pl. St. Georges
Collège N.D.
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Rubens generously determined to produce a far more noble work by representing the 'bearing of Christ' allegorically, *viz.* in the principal picture Christ borne by his friends, in one wing by his Virgin mother before the Nativity, and in the other by the aged Simeon in the Temple. The picture was finished and shown to the Arquebusiers, who could not fail to be gratified by its magnificence; but the allegorical mode of its execution was entirely lost upon them, and they complained that there was no St. Christopher. In order to satisfy them, Rubens then proceeded to paint St. Christopher in person on the outside of one shutter, while on the other he represented a hermit with a lantern, and an owl, emblematical, it was said, of the obtuseness of the worthy Arquebusiers. The facts of the case, however, were simply these. A dispute having arisen about the cost of a wall which separated Rubens's property from that of the Arquebusiers, the burgomaster Rockox, the captain of the guild and a friend of Rubens, persuaded him to paint this picture in order to equalise the price to be paid by each party. The hermit and the owl are well-known features in every picture relating to the legend of St. Christopher.

The Elevation of the Cross, although inferior, is also a magnificent work. The figures are remarkable for their easy and natural attitudes, although inclined to be too heavy. The great life which pervades the whole, and the variety of the composition, compensate to some extent for deficiency of sentiment. In the figures of Christ and his executioners, the master displays his thorough acquaintance with the anatomy of the human frame. The horses are noble and lifelike, and a dog has even been introduced to give greater diversity to the scene. The latter was added by Rubens in 1627, when he retouched the picture. The wings form part of the same subject. On the right is a group of women and children, with horror depicted in their countenances, behind them are the Virgin and St. John; on the left, mounted officers, behind them the thieves, who are being nailed to their crosses by the executioners.

Choir. The high-altar-piece is an *Assumption by *Rubens*, said to have been painted in sixteen days, doubtless with the aid of his pupils. This picture ranks with the Assumption in the Imperial Museum at Vienna as one of the best of the ten canvasses Rubens devoted to this subject. — The high-altar dates from 1824. — The rich Gothic *Stalls*, carved in wood after 1840, are adorned with reliefs from the life of the Virgin and with numerous small statues, which are admirably designed and executed. The architectural portions are by *Fr. Durlet*, the plastic by *K. Geerts*, *J. de Boeck* and *J. van Wint*.

The other works of art in the cathedral are all very inferior in interest to the three pictures by Rubens. As their position is frequently altered, the following description cannot claim to be permanently accurate. We begin to the S., in the —

Ambulatory. 1st Chapel (on the S.): modern stained glass, by *Didron* of Paris (1872), representing the Mourning over the body of Christ. — 2nd Chapel: *Rubens*, the Resurrection, painted for the tomb of his friend the printer Moretus (see p. 151); on the inside of the shutters John the Baptist and St. Martha, on the outside angels. Opposite, above the tomb of Rottiers (d. 1776), is a portrait of St. Norbert, by *M. Pepyn*. The carved confessionals in this and the following chapels are by *P. Verbruggen*. Adjoining are two pictures, Descent of the Holy Ghost, by *Ambr. Francken the Elder*, and Adoration of the Shepherds, by *M. de Vos*. The best view of the Assumption is obtained from this chapel. — 3rd Chapel:

Artus Quellin the Younger, Marble monument of Bishop Ambrosius Capello, the only monument of a bishop in the church which escaped destruction in 1794. Interesting altar-piece of the *School of Cologne* (14th cent.), representing St. Michael and the dragon with angels and saints. — 4th Chapel: *J. de Backer*, Last Judgment, on the wings, portraits of the Plantin family by *B. Sammeling* (1591; generally covered); beneath it the tombstone of Plantin, the printer (p. 151), with inscription by Justus Lipsius. — 5th Chapel: Modern stained glass by *J. Béthune*, *A. Stalins*, and *A. Janssens*; modern altar-piece (triptych). — 6th Chapel: Modern stained glass by *Béthune*; mural decoration in the 15th cent. style by *J. Baetens*, a pupil of Leys; Mater Dolorosa by *A. Quellin* (d. 1668). — At the back of the high-altar, the Dying Mary, a large picture by *Matthyssens* (d. 1634). Below it, the Marriage of the Virgin, the Annunciation, and the Visitation, painted in grisaille with great skill by *M. van Brée* in imitation of half-relief. In front of it, Tomb of Isabella of Bourbon (d. 1465), wife of Charles the Bold, with her recumbent figure in bronze. — 7th Chapel: Stained glass by *Béthune*, *Stalins*, and *Janssens;* modern altar (1891). — 8th Chapel of the old Guild of St. Luke: modern altar, designed by *J. Boeckelmans* (1893); stained glass by *Stalins* and *Janssens* (1892); altar-piece, the Virgin with St. Luke, by *A. de Vriendt*. — 9th Chapel: Modern carved altar with polychrome ornamentation in the mediæval style, executed by *J. de Boeck* and *J. van Wint* from the design of *Jos. Schadde*, with scenes from the life of St. Joseph, to whom this chapel is dedicated. Paintings by *L. Hendricks:* Philip IV. dedicating Belgium to St. Joseph, Pius IX. appointing Joseph patron-saint of the Roman Catholic church in Belgium. Winged altar-pieces by *Arn. Mytens* (Crucifixion, Journey and Adoration of the Magi) and *Corn. de Vos* (Descent from the Cross). On the left wall is a Pietà in the style of Rubens's Christ 'à la paille'. Above the confessionals: to the left, *Luc. de Heere*, Descent from the Cross; to the right, Madonna and Child, after *Van Dyck*. Stained glass from designs by *Stalins* and *Janssens*, representing the tree of Jesse. — 10th Chapel: Crucifix in Parian marble by *J. van der Neer*. — 11th Chapel: Large winged altar in carved wood by *De Boeck* and *Van Wint*. — On the pillar between Chapels 11 and 12, *Van Veen*, Entombment. — 12th Chapel (a large one, adjoining the two last): *A. Quellin the Elder*, Statue of St. Antony; stained glass of 1503, commemorating a commercial treaty between Henry VII. of England and Philip I. of Castile.

Transept. *Rubens's* pictures, described on p. 144. Also, in the N. Transept: Stained glass of 1615 and 1616 (that above the portal portraying Archduke Albert and his consort Isabella, Godfrey de Bouillon founding the Order of the Canons of St. Michael, etc.), restored in 1866. On the right, *Francken the Elder*, Christ and the Doctors, among whom are portraits of Luther, Calvin, and Erasmus;

on the wings, St. Ambrose and the prophet Elias; opposite, *Abr. Janssens*, four church-fathers. — S. Transept: Large stained-glass window by *J. Béthune*, the Patron Saints of the Arts; on the right, *G. Seghers* (?), St. Francis; on the left, *M. de Vos*, Marriage at Cana; *Van Veen*, Last Supper. — The dome above the crossing was constructed by *Dom. van Waghemakere* in 1533; it is adorned with an Assumption by *Corn. Schut* (1647).

The Nave and aisles contain some ancient and modern *Stained-glass Windows*, the former dating from the 16th and 17th cent., but to a great extent restored, the latter executed by *Capronnier* in the old style. The *Pulpit*, with its trees and birds carved in wood, is by *M. van der Voort* (1713).

The Lady Chapel in the N. aisle contains a white marble altar, constructed in 1825 in exact imitation of an altar by *Art. Quellin the Younger* and *P. Verbruggen the Elder*, which had been destroyed in 1798. The four reliefs, representing the Annunciation, Visitation, Presentation in the Temple, and Assumption, are the original ones by *Quellin*. The modern stained glass by *Stalins* and *Janssens* refers to the worship of the Virgin in Antwerp. The much-belauded head of Christ on white marble, on the pillar to the right of the altar, ascribed to Leonardo da Vinci, is by *Otho van Veen*.

In the S. aisle, the *Passion in 14 scenes, painted in the mediæval style by *Vinck* and *Hendricks*, pupils of Leys, in 1865-67. The Chapel of the Sacrament, at the E. end of the aisle, contains an altar-piece, Christ at Emmaus, by *Herreyns* (1808); tabernacle in gilded copper by *Hendr. Verbruggen*. The subjects of the stained glass are: Last Supper, by *Rombouts*, 1503; St. Amandus preaching Christianity at Antwerp, St. Norbert restoring the Roman Catholic form of worship at Antwerp, both by *Didron* (1872); John the Baptist and John the Evangelist, of the 15th century. — The Chapelle des Mariages (closed), at the W. end of the S. aisle, contains stained glass by *Abr. van Diepenbeeck*, 1635. The altar-piece is a Holy Family by *H. van Balen*, in a landscape by *J. Brueghel*. The statue of the Virgin is by *A. Quellin the Elder*.

The large *Organ*, with 91 registers, was built in 1891. The old organ-case, with a statue of St. Cecilia, is by *P. Verbruggen*. Musical works by the most celebrated composers are performed at high mass (10 a.m.) on Sundays and festivals (chair 5 c.).

The crucifix over the *Main Portal* in the W. façade (now under restoration) was cast in 1635 with the metal of a statue formerly erected in the citadel by the Duke of Alva to himself, '*ex aere captivo*'.

The N. Tower (402 ft.), the beautiful and elaborate open work of which was compared by Charles V. to Mechlin lace, commands an extensive view. The entrance is on the W. façade, near the side-door (open all day; adm. 50 c.).

The ascent is fatiguing; 514 steps lead to the first gallery, and 102 more to the second and highest. With the aid of a good telescope, the

spectator may in clear weather trace the course of the Schelde as far as Flushing, and distinguish the towers of Bergen-op-Zoom, Breda, Lierre, Brussels, and Malines. The *Chimes* consist of 40 bells; the largest, cast in 1507, weighs 8 tons. At its consecration Charles V. stood 'godfather'.

Opposite the door of the tower is an old **Well,** protected by a canopy of iron, and surmounted by a statue of Salvius Brabo (p. 149). It is said to have been executed by *Quinten Matsys* (d. 1529), '*in synen tyd grofsmidt, en daernaer famues schilder*' ('at one time a blacksmith, afterwards a famous painter'), according to the inscription on his tombstone (now in the Academy; p. 115). This remarkable and talented man was originally a blacksmith from Louvain, who, according to the legend, became enamoured of the daughter of a painter, and to propitiate the father, exchanged the anvil for the palette.

The ***Hôtel de Ville,** situated in the Grand' Place (Pl. B, 3), in the vicinity, towards the N.W., was erected in 1561-65 in the Renaissance style by *Cornelis de Vriendt*, and restored in its present form in 1581, after its partial destruction by the Spaniards. The façade, 93 yds. in length and 125 ft. in height, rises over a rusticated groundfloor, with arcades in two principal stories (Doric and Ionic), resting on massive pillars. At the top is a colonnade which supports the roof. The central part, with its circular arched windows, rises in three additional stories, diminishing in size as they ascend, to a height of 180 ft. In a niche above stands the Virgin as the tutelary saint of the city, a figure placed here in 1585; below this, on the right and left, are allegorical figures of Wisdom and Justice.

The ***Interior** (adm., see p. 140; entr. by the main façade beside the letter box), was thoroughly restored in 1882-91 from designs of *M. J. Dens.* The Staircase is lavishly decorated with coloured Belgian marble, and the glass roof is supported by carved wooden Caryatides, representing different branches of industry. On the walls are views of Antwerp in the 16-17th centuries. — The rooms are all embellished with carved wooden panelling. The Burgomaster's Room contains a *Chimney-piece*, finely sculptured in the Renaissance style, from the old Abbey of Tongerloo (p. 179), representing the Marriage of Cana, above which are the Raising of the Serpent, and Abraham's Sacrifice. There are also a few modern pictures. — Passing through an ante-room, with several portraits of the royal family by *Wappers*, *Van Brée*, and *Nic. de Keyser*, we enter the handsome great hall, or Salle Leys, decorated with a series of admirably executed paintings by *H. Leys* (1814-69). — 1. (to the left of the entrance), Solemn entry of Charles V., who swears to respect the privileges of the city, 1514; 2. (on the principal wall), The Burgomaster as head of the military forces of the town, or the Burgomaster Van Ursele entrusting the magistrate Van Spangen with the command of the municipal guard for the defence of the city, 1542; 3. Municipal rights, or the rights of citizenship conferred on Batt. Palavicini of Genoa; 4. The Burgomaster as civil chief of the town, or Margaret of Parma committing the keys of the city to the burgomaster during the troubles of 1566. Also portraits of twelve princes celebrated in the annals of the country, from Henry I. of Lorraine (1220) and Jan I. of Brabant (1290) to Philippe le Bel (1491), most of whom granted privileges to the town. The architectural construction of the room, closely resembling the best Italian Renaissance style, is also noteworthy. The ceiling bears the arms of the city and of the guilds. — In

the Salle des Mariages, completed in 1885, are a Renaissance chimney-piece of the 16th cent., in black and white marble, and five frescoes by *Lagye:* 1. Marriage among the Belgæ; 2. Roman marriage; 3. First Christian marriage in Antwerp (650); 4. Marriage of Philippe le Bel and Joanna of Castile (1497); 5. First civil marriage in Antwerp (1793). — The Salle de Conscription contains a modern chimney-piece with five statues of princes, by *Alph. Peters*, and several portraits of princely personages by *N. de Keyser* and *Wappers*. — The Salle du Conseil Communal contains ceiling-paintings by *J. de Roore* (1717); life-size portraits of the royal family by *De Keyser* and *Wappers*, and an elaborately carved wooden balustrade of the 16th cent., said to be the work of a prisoner of the Inquisition. — The antechamber has a chimney-piece by *Corn. de Vriendt*, with a relief of the Judgment of Solomon; also a painting by *Godding*, representing Burgomaster Van Straelen led to execution after being tortured by command of the Duke of Alva, in 1568.

The space in front of the Hôtel de Ville commands the best view of the cathedral. — A bronze *Fountain* from Lambeaux's designs was erected in 1887 in the Grand' Place, surmounted by a statue of Salvius Brabo, a mythical hero who defeated and cut off the hand of the giant Antigonus. The giant used to exact a heavy toll from vessels entering the Schelde, and ruthlessly cut off and threw into the river a hand of every shipmaster who refused to pay. Hence, says the legend, the name of the town ('Antwerp', from 'hand werpen'; werpen = to throw).

Most of the houses in the Grand' Place are **Guild Houses,** formerly belonging to the different corporations, and dating from the 16th and 17th centuries. The most conspicuous are, on the N., the five-storied *Guild Hall of the Archers* (Maison de la Vieille Arbalète; No. 17), of 1515, with a gable in two stories surmounted by a gilded equestrian figure of St. George, and the *Hall of the Coopers* (No. 15), of 1579, restored in 1628; on the S.E., the *House of the Clothiers* (No. 36) and the *Hall of the Carpenters* (No. 40), both originally of the 15th cent., but rebuilt after the pillage of the town by the Spaniards in 1644. In the house No. 4 the painter *A. van Dyck* was born in 1599. — The quaint and narrow Rue des Orfèvres leads W. from the market-place to the Schelde in a few minutes (see p. 173).

A few streets to the N. of the Hôtel de Ville is the **Vieille Boucherie** (Pl. B, 3), or old flesh-market, a lofty, late-Gothic edifice, constructed in 1501-3 by *Herman van Waghemakere* in regular courses of red bricks and white stone, with four hexagonal turrets. It is used as a warehouse. The neighbouring Rue aux Fromages and Rue des Tonneliers also contain traces of ancient Antwerp.

A little to the N. rises the **Church of St. Paul** (Pl B, 3), in the late-Gothic style, which formerly belonged to the adjoining Dominican monastery. It was erected in 1533-71, but the choir was not completed until after 1621. Adm., see p. 140.

The wall of the N. Aisle of the church is adorned with fifteen pictures: *Van Balen*, Annunciation; *J. Francken*, Visitation; *M. de Vos*, Nativity and Purification of Mary; Scourging of Christ, after *Rubens; Van Dyck*, Bearing of the Cross; *Rubens*, Adoration of the Magi; *Jordaens*,

Crucifixion; *Vinckboons*, Resurrection. — Transept: *De Crayer*, Virgin and St. Dominic; **Rubens*, Scourging of Christ (covered); at the altar, after *Caravaggio*, the Virgin giving rosaries to St. Dominic for distribution (the original was sent to Vienna as a gift to the Emp. Joseph, who sent this copy as a substitute). — Choir. High-altar-piece, *Cels*, Descent from the Cross, a work of the beginning of the present century; at the side, tombs of *Henry van Varick*, Margrave of Antwerp (d. 1641), his wife *Anna Damant*, and Bishop *Mich. Ophovius* (d. 1637). — S. Aisle: altar to the right, *De Crayer*, Body of Christ surrounded by the Magdalen, St. John, and angels; at the entrance, *Teniers the Elder*, The Seven Works of Mercy, a curious assemblage of cripples of every description. The fine Renaissance wood-carving of the choir-stalls, the confessionals, etc., is worthy of examination. Excellent organ.

The inner court contains a '*Mt. Calvary*', an artificial mound covered with pieces of rock and slag, garnished with statues of saints, angels, prophets, and patriarchs, and surmounted by a crucifix. The grotto below is intended to represent the Holy Sepulchre at Jerusalem.

Following the 'Canal des Récollets', a street to the E. of the Church, and turning to the left through the Rue des Récollets, we reach a small *Place*, formed by the junction of four streets, in the centre of which rises a marble *Statue of Van Dyck* (Pl. B, C, 3), by *Leonhard de Cuyper* (1856).

The old Franciscan monastery (Pl. C, 3), Rue du Fagot 31, part of which was used as a Museum until 1890, is occupied by the celebrated *Académie Royale des Beaux Arts*, the successor of the mediæval guild of St. Luke, a corporation founded for the promotion of art by Philip the Good (p. xvii) about the middle of the 15th cent., and richly endowed by Philip IV. of Spain. The number of members never exceeds twenty-five, of whom ten may be foreigners.

Near this point, Rue de l'Empereur 5, is the old house of Burgomaster Rockox, the façade of which was designed by *Rubens*. — The *Military Hospital* (Pl. 33; E, 4) was once the house of Burgomaster van Liere, who here entertained Charles V. during his visit to Antwerp in 1521. Dürer praises the building in his diary.

The Rue du Fagot (see above) ends to the N.W. in the Klapdorp, in the N.W. extension of which is the small **Capuchin Church** (*St. Antoine de Padoue;* Pl. C, 2), erected in 1589, and containing two valuable pictures. On the W. wall of the left aisle, *Christ mourned, over by his friends and two angels, by *Van Dyck*. In the choir, the first picture on the left, St. Antony receiving the Infant Jesus from the arms of the Virgin, by *Rubens*. Opposite the last, St. Antony with the stigmata, of the *School of Rubens*.

b. The South-Western Quarters of the Town and the Museum.

From the S.W. corner of the Place Verte (p. 143) the Rue Nationale (Pl. B, 4, 5), leads to the growing quarters in the S.W. part of the new town. Near the beginning of it is a monument (Pl. B, 4) to the memory of *Theod. van Ryswyck*, the Flemish poet (d. 1849), by L. de Cuyper (1864).

A little to the E. is the **Church of St. Augustine** (Pl. B, 4);

adm., see p. 140), erected in 1615, which possesses a large altar-piece with numerous figures, by *Rubens*, representing the Nuptials of St. Catharine with the Infant Jesus. This excellent work is unfortunately in bad preservation.

Also, to the right of the principal entrance: *Cels*, Elizabeth and Mary; *Lens*, Presentation in the Temple. On the left: *Van Brée*, Baptism of St. Augustine. Farther on, to the right, the Martyrdom of St. Apollonia, an altar-piece by *Jordaens;* to the left, *Van Dyck*, Vision of St. Augustine. The high-altar, over which is the above-mentioned work of Rubens, is by *Verbruggen*. On the right of the choir a modern chapel in the Romanesque style, with frescoes by *Bellemans*.

A side-street, diverging to the W. from the Rue Nationale, leads to the small Marché du Vendredi, in the S.W. angle of which is the **Musée Plantin-Moretus (Pl. B, 4), established in the house of the celebrated printer *Christopher Plantin* (1514–89), who set up his printing-office at Antwerp in 1549. From 1579 down to the present day the business was carried on in this building, at first by Plantin himself, and afterwards by the family of his son-in-law *Moretus*. After the middle of the 17th cent. the operation, of the firm were confined to the printing of mass and prayer-bookss for which Plantin had received a monopoly from Philip II. for the dominions of the Spanish crown. When this privilege was withdrawn in 1800, the printing-office was temporarily closed, and afterwards it was only used at intervals down to 1876, when the building with its antique furniture, tapestry, paintings (90 portraits, including 14 by Rubens and 2 by Van Dyck), and other collections, was purchased by the city of Antwerp. The house therefore now presents a unique picture of the dwelling and contiguous business-premises of a Flemish patrician of the end of the 16th century. Adm., see p. 140. Catalogue by *Max Rooses*, 1 fr.

Ground Floor. In the vestibule we turn to the right at the foot of the staircase, and enter Room I, which contains some fine old Flemish tapestry and a tortoise-shell table. — Room II. contains several admirable family-portraits. To the right, above the modern mantel-piece in the Renaissance style, hangs (No. 5) a portrait of Plantin by *Frans Pourbus the Elder* (1578), which served as a model for (9) the other portrait, by *Rubens*, to the right of the door of exit. *Rubens* also painted the portraits of: 14. Martina Plantin (by the window of the entrance-wall); 15. John Moretus, son-in-law of Plantin (d. 1610); 1. Jacob Moretus; 2. Adriana Gras; 3. Arias Montanus; 4. Abraham Ortelius; 6. P. Plantin; 7. Justus Lipsius; 8. Jeanne Rivière, Plantin's wife. Most, however, are merely school-pieces. On the exit-wall: 10, 13. Two sketches by *Rubens*. In the centre, under glass: Drawings, Title-pages, Vignettes, partly by *Rubens*, who, as appears from receipts which are still preserved (in the middle of the window-wall), frequently drew designs for printers; others by *Erasmus Quellin*, *Bernard van Orley*, *Marten de Vos*, etc. Two fine cabinets of the 17th century. — Room III. also contains numerous portraits. To the left of the entrance: 33. Balthasar Moretus on his death-bed, by *Bosschaert (Willeboirts);* 30, 31. Magdalena Plantin and her husband, Gilles Beys, by an unknown painter. Among the other portraits are several copies by *Rubens* of Italian works, including (17) Pope Leo X. after Raphael. In the centre: Miniatures from the 9th to the 16th cent.; specimens of Plantin's printing. Above the mantel-piece: 26. Copy of the large lion-hunt by Rubens, now at Munich. — We now cross the medi-

æval-looking Court, where we see numerous repetitions of Plantin's motto, 'Labore et constantia.' One side is entirely covered by the branches of aged vines, said to have been planted by Plantin himself. Below the arcades, to the right, are the Sale Rooms, with a separate entrance from the street; they are embellished with old Flemish tapestry and oaken panelling (partly restored). One of them contains a painted spinet of the 17th cent. (St. Cecilia, after Rubens). On the other side of the court is the Printing Office, where everything is left arranged as if work were to be resumed to-morrow. We first enter the Proof-Readers' Room, where old proof-sheets are still lying on the desks and benches. Next to this are the Proprietor's Office, with gilt-leather hangings, and the so-called Room of Justus Lipsius, with Spanish leather hangings, where the distinguished critic and philologist is said to have been lodged when visiting his publisher Moretus. A passage leads hence to the Type Room, with old matrices, etc., and three statues in carved wood brought here from another part of the house. Finally the Composing and Printing Room, built in 1576, by the exit-wall of which stand two presses of the 16th century.

We now return to the vestibule and ascend the stairs to the First Floor. Two rooms here contain specimens of the work of several famous printing-offices, some Chinese porcelain, and a small library, with various interesting autographs in glass cases by the window-wall. Two other rooms contain a collection of wood-cuts, a map of Flanders in 1540, by Mercator, and a coloured view of Antwerp in 1565. In other rooms are preserved copper-plates after *Rubens*, *Jordaens*, and *Van Dyck*, with numerous early impressions, and 36 water-colour copies by *Jac. de Wit* from the paintings of Rubens for the Jesuits' Church (p. 166). A small room contains the documents conferring the various privileges enjoyed by Plantin; several dwelling-rooms are fitted up with old furniture. On the second floor is the type-foundry. Passing through the large library hall (chiefly theological works), we return to the staircase.

A little to the S., but nearer the Rue Nationale, stands the **Church of St. Andrew** (Pl. B, 4), a late-Gothic edifice of 1514-23, containing several works of art (adm., see p. 140).

The pulpit, in carved wood, is by *Van Geel* and *Van Hool* (18th cent.). St. Peter and St. Andrew are represented in a boat on the sea, from which they are summoned by the Saviour; life-size figures, finely executed. In the N. Chapel of the Choir: *Govaerts*, Flight into Egypt; *Seghers*, St. Anna instructing the Virgin. Choir. On the high-altar is an Assumption by *P. P. Verbruggen*. *O. Vaenius*, Crucifixion of St. Andrew; *Erasmus Quellin the Younger*, Guardian angel of youth. — S. Chapel of the Choir: *Franck*, Last Supper (altar-piece); *Seghers*, Raising of Lazarus; *E. Quellin*, Christ at Emmaus; *E. Quellin*, Holy Family. By the choir are two statues, (left) St. Peter by *A. Quellin the Younger*, and (right) St. Paul by *Zielens*. In the Transepts several modern pictures, by *Verlat*, *Van Eycken*, and others. Side-altar on the S.: *Pepyn*, Crucifixion; on the N., *Franck*, St. Anna teaching children. On a pillar in the S. Transept is a small medallion-portrait of Mary Queen of Scots (by *Pourbus*), with an inscription in memory of that unfortunate sovereign, and of two of her ladies-in-waiting who are interred in this church.

A few minutes to the S. of the church the Rue Nationale is intersected by the Rue Kroonenburg (Pl. B, 5), at the W. end of which, near the Schelde, stood the *Castle of Kroonenburg* once marking the N.W. limit of the German empire. At present the street ends at the three *Southern Docks* (Pl. A, B, 5, 6): the *Bassin aux Charbons*, the *Bassin des Bateliers*, which is always enlivened by vessels from Holland and the inner parts of Belgium, and the *Bassin aux Briques*. These are, however, much smaller than the N. docks (p. 174).

In the Place Marnix (Pl. B, 5), whither eight streets converge, a lofty and conspicuous monument, by Winders, was erected in 1883 to commemorate the abolition of the river dues of the Schelde in 1863, an event to which Antwerp owes her present prosperity (see p. 142). At the top are Neptune and Mercury; on the pedestal are stalactites, with the faces of river-gods, and broken chains.

The ***Museum** (Pl. B, 5), erected in 1879-90 from plans by *Winders* and *Van Dyck*, is an imposing edifice in the Greek Renaissance style, with suggestions of the baroque. The building is in the form of a massive rectangle, enclosing six inner courts. The main entrance, in the W. façade, is by a portico supported by four colossal Corinthian columns, and flanked on the upper story by loggie. The Attic story is embellished with allegorical figures and medallions by *Dupuis*, *De Pleyn*, *Ducaju*, and *Fabri*. The horizontal line of the upper cornice is interrupted at the corners by pylon-shaped pedestals, which are to support huge four-horse chariots with figures by *Vinçotte*. The side-walls of the museum have also not yet received their decoration. — On the S. side of the exterior staircase is a colossal group, by *J. Mignon*, representing Artistic Fame.

On the groundfloor, in the left wing, are the sculptures, in the right wing, the Rubens Collection; on the upper floor is the picture gallery. Adm., see p. 140. Small French, English, and Flemish catalogues, ½ fr. each; larger catalogue in preparation; catalogue of the Rubens Collection by *Rooses*, 1 fr. The names of the artists are attached to the pictures.

In the *Entrance Hall*, opposite the entrance, are four busts of former governors of the Spanish Netherlands and of Philip V., by *A. Quellin the Elder*, *G. Kerricx*, and others; also four busts of former directors of the Academy (p. 150).

We turn first to the left and enter the Sculpture Gallery.

Room I. 1539. *Rauch*, Victory distributing wreaths; 1507. *J. B. de Bay the Elder*, Girl holding a shell to her ear; 1066. *George Geefs*, Leander drowned. On the walls are drawings by *Cornelius*, *Kaulbach*, *Preller*, and *G. Guffens*, — the last a Belgian artist though closely related to the German school.

Room II. — Section I. To the right: *A. Quellin the Elder*, *702. St. Sebastian (wooden statue), 703. Caritas Romana; 1523. *Jos. Geefs*, The Fisher, from Goethe; 1518. *A. Dumont*. Cupid, in bronze; 1039. *Deckers*, The blind man, group in bronze; *1085. *Lambeaux*, The kiss, highly realistic; 1521. *W. Geefs*, Genoveva of Brabant; 1517. *Fr. Drake*, Medallion-portrait of himself. — To the left, chiefly busts of Belgian and other artists. Also: 1064. *Fraikin*, Finding of Moses; 1938. *Deckers*, Education of Bacchus (small group). — Section II. 1060. *Ducaju*, King Leopold II. of Belgium; to the right, 1529. *Kiss*, Amazon attacked by a tiger, reduced marble replica of the group at the museum in Berlin; 1054. *De Rudder*

The nest, realistic; 1210. *A. C. Desenfans*, Resurection. By the rear-wall: 1115. *J. R. Pecher*, Marble bust of Rubens, on an elaborate bronze pedestal, erected in 1877 in honour of the three hundredth anniversary of the birth of the great master; 1204. *J. J. de Braekeleer*, Mother rescuing her child (in bronze); 1056. *P. de Vigne*, Maiden's prayer; 1519. *G. J. Thomas*, Bust of A. Dumont, the sculptor (terracotta). Busts of artists.

The corner-room, eight rooms, and two side-halls on the ground-floor of the right wing are devoted to the RUBENS COLLECTION *(L' Oeuvre gravé de Rubens)*, founded in 1877 (see above) by the city of Antwerp and the Belgian state. It contains reproductions (engravings, etchings, woodcuts, photographs, etc.) of most of the extant works of Rubens and affords a most instructive insight into the wonderful versatility and inexhaustible powers of the great master.

Upwards of 1100 plates etc. are here exhibited, each bearing an explanatory extract from Rooses's catalogue (see above). — Nos. 1-476 include in six sections the religious and ecclesiastical pictures: general and symbolical representations, scenes from the Old and New Testaments, paintings from churches, Madonnas (in which the portrait of Isabella Brandt, Rubens's first wife, frequently occurs), saints, martyrs, etc. Next follow paintings of secular subjects: mythological (from Ovid) and historical representations, including scenes from the lives of Marie de Médecis and Henri IV. of France (originals in the Louvre), and James I. of Great Britain; allegories; genre-scenes; portraits (816-981); hunting-scenes; landscapes (Nos. 1001-1042): and a series of examples without numbers. — The following rooms are still empty.

From the entrance-hall (p. 153) a portal leads to the *Staircase (Vestibule De Keyser)*, the walls of which are clad with Belgian coloured marble. In the centre is a large bronze vase, by Drake, with reliefs from the monument of Frederick William III. in the Thiergarten at Berlin. To the right, *P. K. van der Stappen*, David, a marble statue. The chief decorations, however, are the paintings (on canvas) by *Nicaise de Keyser*, transferred hither from the old Museum in the Academy (p. 150), the subjects being taken from the history of the Antwerp School of Art (best viewed from the top of the staircase).

In the principal painting over the entrance, and in the large scenes on the right and left wall, the whole of the Antwerp masters are assembled, 52 in the first, and 42 in each of the other two. In the centre of the principal picture is Antwerpia on a throne; beneath are Gothic and Renaissance art; to the left Quinten Massys in a sitting posture, and Frans Floris standing; above Massys is a group of the architects of the cathedral of Antwerp; on the right side of the picture Rubens as the principal figure; to the left of him, his teacher Otho Vænius; between them Jordaens, leaning over the balustrade, in a yellow robe; in front of Rubens is Corn. Schut, sitting on the steps; next him on the right, Van Dyck, who partly hides from view David Teniers the Elder in a blue dress; in the centre of the first bay Casp. de Crayer, then Jan Brueghel in a red robe, etc. — The picture to our right on entering contains figures of painters and sculptors, that to the left painters and engravers. — The six smaller pictures, on the right and left of the principal pieces, are intended to embody the various influences which have affected the development of Flemish art, particularly those which emanated from Italy (Raphael, Michael Angelo, etc.). Six other paintings indicate the appre-

ciation with which the art of Brabant has been received at Vienna, London, Paris, Amsterdam, Bologna, and Rome.

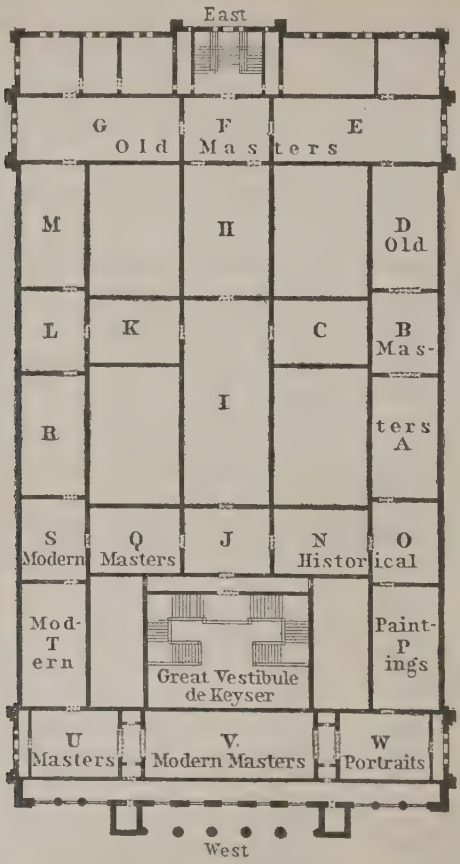
The first floor contains the **Picture Gallery. The *Collection of Old Masters* includes about 800 pictures, many of them collected from the suppressed monasteries and churches of Antwerp, while others have been brought hither from the Hôtel de Ville and the Steen. In 1840 the Burgomaster *Van Ertborn* (p. 158) and in 1859 the Baroness *Van den Hecke-Baut* (Dutch masters) bequeathed their collections to the museum. The *Musée des Modernes*, or *Gallery of Modern Paintings*, contains about 300 canvases.

The collection of works of the early Flemish school is ample and excellent. Both the early painters, who are usually classed as belonging to the school of Van Eyck, and the later, headed by Rubens, are admirably represented. Specially noteworthy are the following: St. Barbara, by *Jan van Eyck* (No. 410); the Seven Sacraments, by *Roger van der Weyden* (No. 393); the large work by *Memling*, recently acquired (p. 162), and the Entombment, by *Quinten Massys* (No. 245); the Crucifixion, by *Van Dyck* (No. 406); St. Francis, by *Van den Hoeck* (No. 381); and, among the specimens of *Rubens*, Christ and the two Malefactors (No. 297), the Portraits of Burgomaster Rockox and his wife (wings of No. 307), the Pietà (No. 300), and St. Theresa (No. 299). The number of other than Flemish pictures is very limited; conspicuous among them are a Crucifixion by *Antonello da Messina* (No. 4), and the Fisher-boy by *Frans Hals* (No. 188).

The historical arrangement of the pictures has been attempted only on the broadest lines. Rooms A-K contain the older masters, Rooms N-P the so-called historical paintings, *i.e.* those referring to the history of Antwerp, and Rooms Q-W the modern paintings (comp. the ground-plan, p. 156). — We first enter —

Room J: Flemish schools of the 17th century. To the right: 709. *Rubens*, Jupiter and Antiope (1614). — 472, 473. *Van Thulden*, 'Triumphal Arch of Philip I.', painted for the illustrated description of Rubens's Triumphal Arch published by Van Thulden and Gervatius in 1641; 318. *Rubens*, The triumphal car; 316, 317. *Rubens*, Two sketches of triumphal arches, executed in 1635 for the city of Antwerp on the occasion of the triumphal entry of Ferdinand, Archduke of Austria, the victor of Nördlingen and Calloo. (Six other sketches are in the Hermitage at St. Petersburg, and two at Brussels, see p. 89). — 185. *Ant. Goubau*, Art-studies in Rome (1662). 406. *Van Dyck*, Christ on the Cross, a reduced imitation of Rubens's well-known picture (No. 313); 315. *Rubens*, Descent from the Cross, a small replica (1612) of the painting in the cathedral. — *307-310. *Rubens*, Incredulity of St. Thomas, on the wings half-length portraits of the Burgomaster Nic. Rockox (p. 150) and his wife Adrienne Perez. The portraits are far finer than the figures in the central picture (comp. p. xlviii). 22. *Th. Boeyermans*, The

visit. — 748. *Van Thulden*, Continence of Scipio; 157. *Fr. Francken the Younger*, The works of mercy.



Room . (large central room). To the right: 212. *A. Janssens*, Personification of the Schelde. — 172. *J. Fyt*, Sleeping hounds with dead game; *299. *Rubens*, St. Theresa interceding for souls in purgatory, one of the most pleasing pictures of the artist's later period; 405. *Van Dyck*, Portrait of Caesar Alexander Scaglia, the

Spanish ambassador at the Congress of Münster; *306. *Rubens*, The Virgin instructed by St. Anna, a very attractive group; colouring mellow and harmonious (about 1630); 53. *G. de Crayer*, Elijah fed by ravens.

*298. *Rubens*, Adoration of the Magi, painted in 1624.

This gorgeous and imposing composition, on a similar scale with the Elevation of the Cross, but far less impressive, contains about twenty figures over life-size, besides camels and horses in the suite of the Three Kings, crowded into the picture, while the sumptuousness of the costumes and vessels gives the whole an overloaded effect. The king holding the goblet is a somewhat awkward figure. It must, however, be admitted that the work exhibits marvellous freedom and boldness of outline, great skill in arrangement, and a wonderful variety of attitude — all genuine attributes of Rubens. The picture is said to have been painted in a fortnight.

481, 482. *O. van Veen (Otho Vaenius)*, Beneficence of St. Nicholas, St. Nicholas saving his flock from perishing by famine. The composition, colouring, and drawing of these pictures bear testimony to the painter's five years' residence in Italy. — *312. *Rubens*, Holy Family, '*La Vierge au perroquet*', so called from the parrot at the side, one of his earlier works, presented by him to the Guild of St. Luke, on his election as president, in 1631, and hardly inferior in composition and colouring to his more celebrated works (comp. p. xlvi). — *313. *Rubens*, Christ on the Cross (frequently copied and imitated).

327. *Corn. Schut*, Martyrdom of St. George, excellent both in composition and drawing; the saint recalls the type of Christ; 644. *P. Brueghel the Younger*, Village festival; 673. *P. Gysels*, Still-life. — 107. *Corn. de Vos*, St. Norbert receiving the Host and Sacred Vessels that had been hidden during a time of war and heresy. No number, *Rubens*, Prodigal Son feeding upon husks (recently purchased in England).

*404. *Van Dyck*, Entombment ('Pietà'), painted soon after his return from Italy (1628).

The Virgin is represented supporting the head of the dead Christ on her knees; St. John shows the wound made by the nail in the left hand to two angels, one of whom veils his face. The features of Christ bear traces of intense physical suffering. St. John and the angel whose beautiful face is visible wear an expression of profound grief, which however they can still express in words, whereas the anguish of the Virgin is unutterable; her head is thrown back, her arms wildly extended. The picture is chaste, the colouring subdued (now unfortunately faded); yet the tendency of the master's school to a full and somewhat sensual outline is apparent, although the work does not altogether lack sentiment.

479. *O. van Veen*, Zachæus in the sycamore-tree.

**297. *Rubens*, Christ crucified between the two thieves ('le coup de lance'), a very celebrated picture, painted for the church of the Franciscans in 1620.

This picture is remarkable for its dramatic effect, and is by no means deficient in sentiment. Longinus, the Roman officer, mounted on a grey horse, is piercing the side of the Saviour with a lance. The penitent thief, a grey-haired man, is invoking the Saviour for the last time. To the left in the foreground stands the Virgin Mother, whom Mary the wife of Cleophas in vain endeavours to console. Farther back, St. John leans

against the cross of the impenitent thief, weeping. Mary Magdalen, on her knees at the foot of the Cross, implores Longinus to spare the sacred body of her master. This is considered by many to be Rubens's *chef d'oeuvre*, and deserves the minutest inspection. There is no inaccurate drawing here, as in almost all the master's other works, and at the same time the composition and colouring are inimitable. The profile of the Magdalen is remarkably beautiful, expressive of horror and supplication, without being distorted. The whole composition is a striking example of that marvellous boldness of imagination in which Rubens is unrivalled.

480. *O. van Veen*, Call of St. Matthew; 240. *N. Maes*, Martyrdom of St. George.

*300-303. *Rubens*, 'Christ à la Paille', the body of Christ resting on a stone bench covered with straw, partly supported by Joseph of Arimathæa, and mourned over by the Virgin, with St. John and Mary Magdalen. On the wings (301, 303) the Virgin and Child, and St. John the Evangelist.

This most interesting altar-piece (painted about 1617) shows by its carefully-executed details that it is one of the master's earlier works, produced before he had adopted his bold and dashing touch. Here, too, we have a full and flowing outline and admirable ease of attitude, but there is no symptom of the master's subsequent abuse of his power, in producing overwhelming masses of flesh and crowds of figures in forced postures. A happy mean is here observed, and there is greater beauty and sentiment than in his later works. The colouring is delicate and harmonious. The weeping Mary Magdalen is a particularly expressive figure.

*104. *Corn. de Vos*, Portrait of a functionary (*knap*, i. e. 'knave') of the Corporation of St. Luke, painted in 1620; he is hung with medals; the cups of gold and silver on the table at which he stands were gifts to the Academy. 508. *G. Seghers*, Betrothal of the Virgin; 171. *J. Fyt*, Eagles feeding; 358. *Valentin*, Card-players. — 719. *F. Snyders*, Fishmonger's shop; 344. *D. Teniers the Younger*, View of Valenciennes; bust of Philip IV. in front; 314. *Rubens*, The Trinity and two angels with instruments of torture. — A door to the right leads into —

Room C: Collection of *Burgomaster F. van Ertborn* (d. 1840), comprizing chiefly pictures of the 15th and 16th centuries. The bust of the donor, by *J. Geefs*, is at the farther side of the room. To the right: 224. *Justus van Ghent*(?), Sacrament of the Eucharist; 383-385. *Gerard van der Meire*, Bearing of the Cross (winged picture). — 42. *L. Cranach the Elder*, Adam and Eve; 341 *L. Lombard (Susterman)*, Portrait; 387. *Gerard van der Meire*, Entombment; *241, *242. *Quinten Massys*, Christ and Mary, two heads remarkable for their beauty and dignity (replicas in the London National Gallery). *4. *Antonello da Messina* (one of the first Italian masters to adopt Van Eyck's method of painting in oil), Mt. Calvary, Christ on the Cross with the malefactor at each side; in the foreground SS. Mary and John. The picture (which bears the date 1475) presents a curious combination of the Flemish minuteness of detail with Italian forms. 254. *School of Roger van der Weyden*, Portrait of a member of the De Croy family; 412. Good copy after *Jan van Eyck*, Virgin with the Canon de Pala (original in the museum at Bruges,

p. 21); 397. *Roger van der Weyden* (?), Portrait of Philip the Good of Burgundy (under glass); *43. *L. Cranach the Elder*, Charity; 264. *Jan Mostert*, Portrait of a woman; 179. *Mabuse*, The four Maries and John coming from the Sepulchre; 198. *Holbein* (?), Portrait of Erasmus; 180. *Mabuse*, The just judges; 263. *Jan Mostert*, Portrait; 25. *H. Bosch*, Temptation of St. Antony; 386. *Gerard van der Meire* (?), Crucifixion.

On a revolving stand in the middle of the room: *255, 256, 530, 531. Four admirable little pictures on two diptychs, almost resembling miniatures. On one of them Mary is represented with a lofty and rich crown, standing in the interior of a Gothic church; on her right arm the Child half wrapped in the swaddling-clothes. On the back (apparently by a less skilful hand), the Saviour in a white robe with the letters *Alpha* and *Omega*, and *P* and *F (Pater et Filius*, or *Principium et Finis)* on a ground of red tapestry; beneath are the armorial bearings of the two donors, date 1499. The other diptych bears the portraits of the donors, Abbots of the Cistercian Monastery of Les Dunes near Bruges. These works were formerly attributed to *Memling*, but from the monogram (C. H.) at the top of the picture of the donor worshipping the Madonna, they are now believed to have been executed by *Cornelius Horenbout*, a master who flourished at Bruges about the end of the 15th century.

On the other stand: 208-210. *Lucas van Leyden* (?), Adoration of the Magi; on the right wing St. George, on the left wing the donor. On the back: 181. *Mabuse*, Ecce Homo.

Third Wall: 47. *Herri met de Bles*, Repose on the flight into Egypt; 199. *Hans Holbein the Younger*, Portrait; 243. *Quinten Massys*, Mary Magdalen with the box of spikenard; 132. *J. Fouquet* (early French school of the 15th cent.), Virgin and Child. *396. *Roger van der Weyden*, Annunciation, a small picture of most delicate execution, formerly in the Convent of Lichtenthal near Baden-Baden, once erroneously attributed to Memling (under glass). 253. *Memling (School of Roger van der Weyden?)*, A canon of St. Norbert; 28. *Dierick Bouts* (?), Madonna; 203. *Lucas van Leyden*, Saul and David; 223. *Justus van Ghent* (?), Adoration of the shepherds. *411. *Jan van Eyck*, Madonna in a blue robe, and the Child in her arms playing with a rosary; to the right a fountain; her feet rest on rich drapery held by two angels behind her. The picture, which bears the painter's name and motto, and the date 1439, resembles the so-called Madonna of the Seminary in the Archiepiscopal Museum at Cologne. — 33. *Fr. Clouet* (1510-1572; a French artist, who followed the Flemish school of painting), Portrait of Francis II. of France when Dauphin; 124. *A. Dürer* (?), Portrait in grisaille of the Elector Frederick III. of Saxony; *5. *Antonello da Messina* (or rather *Memling?*), Portrait.

*393-395. *Roger van der Weyden*, Sacrament of the Eucharist, flanked by two wings representing the six other Romish sacraments

(to the right, Ordination, Marriage, Extreme Unction; to the left, Baptism, Confirmation, Penance).

The scene is in a spacious Gothic church, the architecture of which seems to unite the groups. The crucifixion in the foreground introduces an effective dramatic element into the picture; and the spectator can hardly fail to sympathise with the distress of the women mourning there, as well as with the holy joy which lights up the features of the dying persons receiving the extreme unction. The angels above the various groups, robed in symbolical colours, are particularly well drawn. There are technical reasons for regarding the ascription of this painting to Roger van der Weyden as still doubtful, in spite of the fact that Jean Chevrot (1437-60), bishop of Tournai (where Roger was born), is indicated as the first purchaser by his coat-of-arms on the central piece.

204, 205, 206. *Lucas van Leyden*, SS. Luke, Mark, and Matthew; 250. *Quinten Massys*, Head of Christ; 244. *Massys* (?), The miser; *410. *Jan van Eyck*, St. Barbara, an unfinished sketch of great beauty (1435); 3. *Fra Angelico da Fiesole*, St. Romuald, Abbot of Camaldoli, reproaching the Emp. Otho III. for the murder of the Roman senator Crescentius; 64. *Joachim Patinir*, Landscape, with the Flight into Egypt.

29. *Dierick Bouts* (?), St. Christopher; 257-260. *Simone Martini of Siena* (d. 1344), Annunciation in two sections, Crucifixion, and Descent from the Cross, formerly at Dijon; 462, 461. *B. van Orley*, Portraits. — We now traverse Room I to —

Room K., which contains chiefly paintings of the later Flemish school (17-18th cent.) and a few modern pictures. To the left: 384. *P. Thys*, Presentation of the Virgin; 280. *Er. Quellin the Younger*, A holy bishop; 39. *J. Cossiers*, Portrait of a surgeon; 1111, 1113. *Ommeganck*, Landscapes with animals; 436. *Th. van Loon*, Assumption; 178. *H. Goovaerts*, Company of archers unveiling the portrait of their captain J. Ch. de Cordes. — 491. *Verhaghen*, Hagar and Ishmael; 490. *G. P. Verbruggen*, Flowers. — 1081. *W. J. Herreyns*, Crucifixion; 292. *J. Er. Quellin*, Miracle of St. Hugo. — We now retrace our steps through Room I. to —

Room H: Flemish schools of the 17th century. Above the door: 707. *Rubens*, Baptism of Christ, with figures over life-size; it has unfortunately been freely retouched. The group of five men dressing themselves, to the right, seems to have been suggested by the celebrated Bathing Soldiers of Michael Angelo. 216. *Jak. Jordaens*, Sisters of Charity. — 381. *Van den Hoeck*, St. Francis. *401. *Van Dyck*, Christ on the Cross, at the foot of which are St. Catharine of Siena and St. Dominic, painted for the Dominican Nunnery in 1629, in the artist's 30th year, at the dying wish of his father. 336. *F. Snyders*, Dead game; 215. *Jordaens*, Last Supper; 335. *Snyders*, Swans and dogs. *403. *Van Dyck*, Entombment: the finely-balanced composition of this expressive picture and its careful execution, in which the effect of brilliant colouring is intentionally renounced, assure it a place among the master-pieces of the first rank. — 706. *Rubens*, Portrait of Gasp. Gevaerts.

*305. *Rubens*, Communion of St. Francis; recalling Agostino Carracci's Communion of St. Jerome.

The figure of the saint, who is receiving his last sacrament, produces a most painful impression. The picture was painted in 1619, and Rubens's receipt for the price is still preserved (*'seven hondert en vyftig gulden, tot volcomen betalinghe van een stuck schilderye door myne handt gemaeckt'*, *i. e.* 'seven hundred and fifty florins, in full payment for a piece of painting done by my hand').

662. *Simon de Vos*, Portrait of the artist. — 708. *Rubens*, Portrait; 31. *P. Brueghel the Younger*, Bearing of the Cross; 402. Copy after *Rubens* (ascribed to *Van Dyck* in the catalogue, original at Windsor), Portrait of Bishop Malderus of Antwerp (d. 1633); 21. *Th. Boeyermans*, Pool of Bethesda; 734. *Van Dyck*, Portrait of a priest; 221. *Jordaens*, Adoration of the shepherds; 677. *J. Jordaens the Elder*, Family concert; 145. *A. Francken*, Martyrdom of SS. Crispinus and Crispinianus.

Room F. 687-689. *M. Pepyn*, St. Elizabeth (triptych). — 108. *C. de Vos*, Adoration of the Magi. — 356. *Thys*, Descent from the Cross. — 136, 137, 139. *Ambr. Francken*, Last Supper, Disciples at Emmaus, SS. Paul and Barnabas (triptych). — We now turn to the left to —

Room G. Dutch School. 657. *Phil. Koninck*, Portrait of a young man; 641. *B. Breenberg*, Death of Abel. — 10. *Nic. Berghem*, Italian landscape, with figures; *293. *Rembrandt*, Portrait of Saskia van Ulenburgh, his first wife; according to M. Bode, a repetition with alterations of the famous picture at Cassel (1633), and painted by a pupil. 637. *N. Berghem*, Italian landscape with cattle; *705. *Rembrandt*, Portrait of a burgomaster; 733. *A. van de Velde*, Pleasures of winter (1662); *715. *Sal. van Ruysdael*, Dutch river, with ferry; *349. *G. Terburg*, Mandolin-player; 628. *Dutch School*, Portrait; 668. *Karel Dujardin*, Cattle; *188. *Fr. Hals*, Half-length portrait of a fisher-boy (the 'Strandlooper van Haarlem'; painted, according to M. Bode, about 1640); 399. *W. van de Velde*, Calm sea; 656. *J. D. de Heem*, Fruit; 125. *Corn. Dusart*, Interior of a peasant's hut; 294. *Rembrandt*, The young fisher (1659); 502. *J. Wynants* and *A. van de Velde*, Landscape; 1043. *N. de Keyser*, Portrait of Baroness van den Hecke-Baut (p. 155); *295. *Rembrandt*, Portrait of an aged Jew; 11. *G. Berckheyde*, Amsterdam with view of the townhall; 9. *Nic. Berghem*, Plunderers. — 222. *J. Jordaens*, Portrait; 407. *A. van Dyck*, Portrait of a girl; the dogs by *Fyt*; 321. *Sal. van Ruysdael*, Calm water; 319. *Rubens* and *Jan Brueghel*, Pietà; 320. *Jac. van Ruysdael*, Landscape (1649), one of the earliest works of the master, and still revealing strong traces of the influence of J. Wynants; 34. *Gonzales Coques*, Portrait. — 196. *G. van Houckgeest*, Interior of the Nieuwe Kerk at Delft; 501. *Ph. Wouverman*, Riders resting; above, 1164. *K. L.* and *E. J. Verboeckhoven*, Sea-piece; 338. *Jan Steen*, Samson and the Philistines; 398. *A. van de Velde*, Landscape; 466. *Adr. van Ostade*, Smok-

ers (1655); 46. *Alb. Cuyp*, Two riders; 679. *J. Molenaer*, Village festival; 503. *Wynants*, Landscape (the figures by *A. van de Velde*); 682. *D. Mytens*, Portrait; *339. *Jan Steen*, Village wedding; 500. *P. Wouverman*, Riders resting; 714. *Jac. van Ruysdael*, Storm at sea; 674. *Fr. Hals*, Portrait; 675. *Hobbema*, Mill; 131. *Gov. Flinck*, Portrait-group; 752. *J. Weenix*, Still-life; 26. *J.* and *A. Both*, Italian landscape; 713. *J. van Ruysdael*, Waterfall in Norway; 755. *P. Wouverman*, Skirmish of cavalry; 655. *C. Decker*, Landscape; 467. *Is. van Ostade*, Winter-scene. — 7. *L. Bakhuysen*, Dutch man of war; 390. *A. van der Neer*, Landscape by moonlight; 266. *Jan Mytens*, Portrait. — We return through Room F. to —

Room E. To the right: 710. *Rubens*, Invoking the assistance of Christ for the sick and poor (sketch); 345. *D. Teniers the Younger*, Flemish tavern; 711. *Rubens*, Portrait of Burgomaster Rockox (comp. p. 150); above, 186. *A. Goubau*, Piazza Navona at Rome. — 23. *Th. Boeyermans*, Antwerp as patron of the arts (allegorical composition); 322. *D. Ryckaert*, Village festival; 658. *M. A. del Campidoglio*(?), Fruit; 219. *Jordaens*, Allegory; 265. *Murillo* (copy), St. Francis. — Opposite, 653. *De Backer*, Last Judgment; 659. *P. de Ryng*, Still-life; 329. *D. Seghers*, St. Ignatius Loyola in a garland of flowers; 365. *Van Balen*, John the Baptist preaching. — *D. Teniers the Younger*, 348, 346, 347. Evening, Morning, Afternoon, 728. The duet, 727. Landscape. — To the right is —

Room D., which forms with Room B. and A. one large hall. To the right: 83-85. *Mart. de Vos*, Parable of the Tribute-money, Peter finding the money in the fish's mouth, and the Widow's Mite (triptych, 1601). *357. *Titian*, Pope Alexander VI. presenting the Bishop of Paphos, a member of the noble family of Pesaro, to St. Peter, on the appointment of the bishop as admiral (an early work, painted about 1503; the heads freely restored). 135. *A. Francken*, Feeding of the Five Thousand; 183. *J. Gossaert (Mabuse)*, Madonna and Child. — Opposite: 638. *H. Bosch*, Stations of the Cross; 273. *M. Pepyn*, Crossing of the Red Sea; 229. *A. Key*, Second wife of Giles de Smidt and one of her daughters. — 112. *Frans de Vriendt* or *Frans Floris*, Fall of the Angels, painted in 1554, and highly esteemed by his contemporaries.

This extensive work is crowded with figures falling headlong in every conceivable attitude, and is destitute of any depth of perspective. Many of the figures are beautiful, even in their distorted positions. A fly painted on the leg of one of the falling angels has given rise to the absurd story that it was painted by Quinten Massys, and that Floris, whose daughter Massys was wooing, having been deceived by it, was satisfied with this proof of his skill, and gave his consent to the marriage. The name of the painter whose daughter Massys perhaps married (see p. 148) is unknown, while Floris was only 10 years old when Massys died.

113. *Fr. de Vriendt (Fr. Floris)*, Adoration of the shepherds; 88. *Mart. de Vos*, St. Luke painting the Virgin.

Room B. To the right: no number, **Memling*, Christ as king of Heaven, surrounded by six singing angels, on each of the wings

five angels with musical instruments. This large triptych, about 23 ft. long and 5½ ft. high, formerly in the Benedictine convent of Nájera in Spain, was purchased by the city of Antwerp in Paris in 1896 for 240,000 francs.

To the left: **245, 246, 248. *Quinten Massys*, Entombment of Christ, a winged picture (triptych), painted in 1508 for the Chapel of the Joiners in the cathedral, and universally regarded as the master's *chef d'oeuvre*.

Central Picture. The funeral cortège is represented as halting at the foot of Mt. Calvary, whilst on its way from the Cross to the Sepulchre. The dead Saviour is partly supported by Nicodemus, on whose right Joseph of Arimathæa supports the head with one hand, while with the other he removes the remaining shreds of the crown of thorns. The mother in an agony of grief kneels near the body of her Son, and is supported by St. John. On the left Mary Magdalen, to her right Salome. The corpse itself bears evident traces of the master's anxiety to attain anatomical accuracy. Its attitude is rigid, the countenance distorted by the pangs of the death-struggle. The face of the Virgin is almost as pale as that of the dead body itself. The man with the turban, bearing the crown of thorns, appears rather indignant than mournful. The expression of Joseph of Arimathæa is that of pain mingled with benevolence. St. John has the rigid and almost square features, disfigured by grief which had become the usual type of the apostle in the earlier period of art.

The Wings, which are less satisfactory than the central picture, represent the martyrdom of St. John the Baptist and St. John the Evangelist. In the former Herod is represented banqueting in an open hall, whilst the daughter of Herodias brings in the head of the Baptist. The task of depicting frivolity and vanity in the countenances of the king and the hardened mother, contrasted with an expression of greater feeling in the daughter, has evidently been attempted by the master, though not very successfully. The motion of the girl, intended to be light and elastic, is hard and forced. Some of the heads, however, are admirably finished. — The other wing represents St. John in the cauldron of boiling oil. The executioners, in the costume of Flemish peasants, with their sun-burnt, muscular arms, are attending actively to the fire. In the background the Emp. Domitian appears, mounted on a white horse, and attended by eight horsemen.

649-651. *P. Claeissens*, Crucifixion, Bearing of the Cross, Resurrection (triptych).

Room A. To the right: 374. *M. van Coxie*, Martyrdom of St. George (on the reverse is No. 375. St. Margaret); 72-74. *M. de Vos*, Triumph of Christ (triptych); 698. *P. Pourbus*, Gillis van Schoonbeke (p. 172). — 371. *M. van Coxie*, Martyrdom of St. Sebastian; 77, 78, 80. *Mart. de Vos*, Christ convincing the doubting Thomas, on the wings the Baptism of Christ and the Beheading of John the Baptist; 741-745. *B. van Orley*, Last Judgment, on the wings the Seven works of mercy; 576, 577, 579. *Unknown Master*, Large triptych, in the middle St. Eligius, the apostle of Antwerp, preaching.

From Room A. we enter the so-called *Historical Section*, see p. 155.

Room O. To the left: 413-424. Adoration of the Lamb without spot, old copy of the inner panels of the picture by the brothers *Van Eyck* (p. 41), affording a good idea of the whole; 720. *Hub. Sporckmans*, The town of Antwerp petitioning Emperor Ferdinand to re-open the Schelde for navigation, large allegorical painting; 735. *Nic. van Eyck*, Parade of the city militia in the Place de Meir (1673). — 684. *G.* and *B. Peeters*, Battle of Calloo (1633).

Room P. contains almost exclusively modern views of Antwerp. To the right: 1230-1231. *H. Leys*, Antwerp studies; *F. de Braekeleer*, 1024. Destruction of the Porte St. Georges, 1027. The citadel after the bombardment of 1832, 1025. Destruction of the Porte Kipdorp, 1022. Death of Count F. de Merode (p. 82); 1005. *F. Bossuet*, Fish-market in Antwerp. — 1123-1125. *J. Ruyten*, Views of Antwerp (1875); 1101. *W. Linnig*, The Exchange after the fire of 1858; 1147. *Ph. van Brée*, Ruins of the warehouses after the conflagration of 1830. — 1108. *R. Mols*, Harbour of Antwerp in the year 1870 (seen from the Vlaamsch Hoofd); 1042. *A. de Keyser*, The Steen in the year 1875; 639. *F. Bout*, Quay with the old crane of Antwerp in the 17th century. — We return through Room O. into —

Room N., which contains, besides views of old Antwerp, a number of portraits by unknown masters. Left Wall: 1078. *Herreyns*, Portrait of Jac. de Bues; 271. *J. Peeters*, The Schelde at Antwerp in winter; 277. *Rob. Peril*, Entry of Charles V. and Pope Clement VII. into Boulogne in 1530, huge painted wood-cut. Right Wall: 635. *Unknown Artist*, Burning of the Hôtel de Ville of Antwerp in 1577; 607. *P. Goetkint*, Destruction of the old citadel of Antwerp in 1577; 636. *Unknown Artist*, Reception of Marie de Médicis at Antwerp (1631); 681. *Jan Mostert*, View of the old Hôtel de Ville at Antwerp, with the Trial of Christ.

Through Room J. (p. 155) we reach the Gallery of Modern Paintings (Musée des Modernes).

Room Q. To the right: 1106. *A. J. Minguet*, Interior of the Cathedral of Bruges; 1531. *J. B. Madou*, Young man offering a girl a necklace; 1157. *J. L. van Kuyck*, Stable; no number, *Kindermans*, Landscape; 1059. *L. Douzette*, Winter-scene by moonlight; 1073. *Th. Gérard*, Wedding-guests; 1182. *E. Wauters*, On the Kasr-en-Nil in Cairo; 1063. *Th. Fourmois*, Scene in the Ardennes, near Dinant; above, 1102. *W. Linnig*, Workshop of Geert de Winter, the Antwerp copper-smith; 1012. *P. Clays*, River-scene near Dort; 1520. *J. L. Dyckmans*, Blind beggar; 1183. *A. Wiertz*, Contest for the body of Patroclus; 1134. *J. B. Stobbaerts*, Dogs; 1170. *Verlat*, Portrait of J. Lies, the artist; 1131. *A. Stevens*, Despair; 1120. *J. Fr. Portaels*, Hendrik Conscience. — 1070. *J. Geeraerts*, Interior of St. Paul's Church at Antwerp; 1098. *J. Lies*, Prisoners of war; 1029. *H. de Braekeleer*, Tavern at Antwerp; 1184. *Wiertz*, Portrait of Constantin van den Nest; 1099. *J. Lies*, 'The foe is coming'; 1110. *L. Munthe*, Winter-scene; 1100. *Lies*, Albrecht Dürer travelling on the Rhine; 1511. *A. Calame*, The Wetterhorn; 1084. *B. C. Koekkoek*, Scene near Cleves. — 1045. *A. de Knyff*, Village of Chaslepont; 1161. *J. P. van Regemorter*, Quarrel over cards.

Room S. To the right: 1000. *Aug. Abry*, Horses; no number, *E. A. Portielje*, 'Lost!'; 1194. *Van Engelen*, Belgian emigrants; 1172. *Verlat*, Buffalo and lion fighting; 1243. *Stallaert*, Immolation of Polyxena on the funeral pile of Achilles; 1220-1227. *H. Leys*, Studies of portraits and costumes for the frescoes in the Hôtel de Ville. — 1209 *E. de Latour*, Portrait of E. de Block, the painter; 1105. *Is. Meyers*, On the banks of the Schelde; 1191. *V. Lagye*, Gipsy.

Room R. To the right: 1239. *E. A. Portielje*, Coffee party; 1206. *De Groux*, The coffee-roaster; 1219. *H. Leys*, Pifferari; 1174. *Verlat*,

Rising in Antwerp on 24th Aug., 1577, the shattered statue of the Duke of Alva being dragged through the streets; no number, *F. Courtens*, Avenue of trees; 1245. *F. N. Crabeels*, Autumn-scene. — 1559. *Verlat*, Pietà. — No number, *Collart*, Farm-yard; 1241. *J. G. Rosier*, Minuet; 1121. *L. Robbe*, Cattle pasturing; 1058. *J. de Vriendt*, Raising of the daughter of Jairus; no number, *G. Walckiers*, The Palais de Justice at Brussels; no number, *A. J. Verwée*, Horses; 1242. *H. Schaefels*, The British fleet before Flushing, 1809. — 1197. *Verlat*, 'Vox Dei' (triptych); below, Oriental studies for the picture. — In the following Room L. is a large painting by *Nic. de Keyser:* Procession in a S. Spanish city. — We return through Room S. into —

Room T. To the right: 1088. *Eg. Leemans*, Summer evening on the sea; 1127. *Schaefels*, Battle of Trafalgar. — 1018. *Ed. de Biefve*, Banquet of the Gueux (p. 100). — 1527. *J. Jacobs*, Porte d'Aval at Etretat (Normandy); 1009. *E. Carpentier*, Episode during the Vendean war; no number, *G. Vanaise*, Madonna and Child and John the Baptist; 1006. *H. Bource*, Return from fishing; 1087. *P. Lamorinière*, Landscape; 1167. *J. F. Verhas*, The beach at Heyst; 1094. *H. Leys*, Flemish wedding in the 17th cent.; 1203. *H. de Braekeleer*, The gardener; 1133. *Stobbaerts*, Leaving the stable; no number, *J. H. H. Luyten*, Group of artists; *J. van de Roye*, Fruit. — No number, *Gallait*, Corpses of Counts Egmont and Hoorn (reduced replica of the painting at Tournai, p. 61). — 1501. *E. Bendemann*, Penelope; 1180. *Wappers*, Mother and child. — No number, *T. Verstraete*, House of death; 1072. *W. Geets*, Joanna the Mad of Castile; 1093. *Leys*, Rubens at a fête at Antwerp; 1148. *P. van der Ouderaa*, Judicial reconciliation in St. Joseph's chapel in the cathedral; no number, *Van Leemputten*, Distribution of bread in a Flemish village.

Room U. 1509. *F. de Braekeleer the Elder*, Village-school; 1122. *J. Rosseels*, Neighbourhood of Waasmünster; 1142. *M. J. van Bree*, Death of Rubens. — 1168. *P. Verhaert*, The seaman's seal, — 1179. *Fr. H. Vinck*, The Netherlandish nobles before Margaret of Parma; 1014. *J. D. Col*, Barber's shop; 1181. *Wappers*, The brothers De Witt awaiting in their prison the entrance of the mob (p. 278); 1549. *E. J. Verboeckhoven*, Going to market; 1189. *J. Lies*, Contrasts; 1021. *F. de Braekeleer the Elder*, Plundering of Antwerp by the Spaniards (1576); 1020. *A. de Braekeleer*, Smithy; 1008. *C. Cap*, Episode from the Belgian national festival of 1880; 1114. *Ch. Ooms*, Philip II. paying the last honours to Don John of Austria. — Opposite: 1160. *Van Luppen*, Autumn-scene; 1165. *Verboeckhoven*, Cattle (life-size); 1003. *P. Beaufaux*, The daughter of Herodias waiting for the head of John the Baptist.

Room V. To the right: 1062. *E. Farasyn*, Fish-market in Antwerp; 1505. *A. Cabanel*, Cleopatra testing poisons on criminals; 1001. *A. Asselberghs*, Sunset; 1171. *Verlat*, Madonna and Child with the

four Evangelists; 1055. *E. de Schampheleer*, View of Gouda; 1173. *Verlat*, Cart and horses; 1057. *A. de Vriendt*, Pope Paul III. before the portrait of Luther; 1513. *N. de Keyser*, Charles V. liberating Christian slaves on the capture of Tunis. — Opposite: 1555. *Wappers*, The Shulamite maiden; 1541. *J. N. Robert-Fleury*, The dead body of Titian in the Palazzo Barbarigo at Venice; 1083. *F. Keelhoff*, Landscape; 1044. *N. de Keyser*, Bull-fight; 1004. *E. Beernaert*, Heath near Oosterbeek; no number, *Bouguereau*, The Women at the Sepulchre; 1159. *J. van Lerius*, Lady Godiva riding through the streets of Coventry; 1158. *L. Fr. van Kuyck*, Woodcutter.

Room W. Mostly portraits of Antwerp artists; a few of German and French artists. Also: 1535. *Overbeck*, Christ escaping from his persecutors.

At the corner of the Rue des Graveurs, a few yards to the E. of the Museum, is the *Synagogue* (Pl. B, 5), in the Moorish style, completed in 1893.

c. The Eastern Quarters of the Town and the Avenues.

A little to the N.E. of the Cathedral lies the former **Jesuits' Church** (*St. Charles Borromée;* Pl. B, 3), built in 1614-21 by the Jesuit *Fr. Aguillon*, and sumptuously adorned with marble and works of art from plans by *Rubens*. Rubens himself furnished for it no fewer than 36 pictures (comp. p. 152). The church was struck by lightning in 1718 and burned to the ground, with the exception of the choir with its two side-chapels containing three large altar-pieces (Assumption, Miracles of St. Ignatius Loyola, and St. Francis Xavier), now preserved in the Imperial Museum at Vienna. The church was rebuilt in the style of the original edifice, though with less magnificence. Handsome façade. Pleasing bell-tower in the Renaissance style.

The Interior is in the form of a basilica with galleries. Round the walls, to a height of about 10 ft. from the floor, runs a handsome carved wooden wainscoting with medallions representing scenes from the lives of SS. Ignatius and Francis Xavier, by *Van Baurscheidt* (d. 1745) and *Van der Voort* (d. 1737). The high-altar was designed by *Rubens*. Over the altar the three following paintings are exhibited alternately: *C. Schut*, Madonna enthroned; *Seghers*, Christ on the Cross; *Wappers*, The Virgin interceding. The statues of SS. Francis Borgia and Francis Xavier are by *A. Quellin*, those of SS. Ignatius and Aloysius by *A. Colyns de Nole* (17th cent.). The *Lady Chapel* still contains some specimens of the marble decoration of the building of 1618. The *Chapel of St. Francis Xavier* contains a painting by *Seghers*, St. Francis kneeling before the Virgin. In the *Sacristy* is a handsome ivory crucifix of the 17th century.

The building to the W. of the church contains the *Municipal Library* (adm., see p. 140). In front of it is a monument to *Hendrik Conscience*, the Flemish novelist (1812-83), by Fr. Joris.

The Longue Rue Neuve leads hence to the right to the ***Bourse**, or *Exchange* (Pl. C, 2), erected in 1869-72 on the site of a fine late-Gothic structure of 1531 (by *Dom. van Waghemakere*), which

was burned down in 1858. The new edifice, designed by *Jos. Schadde*, is in the same style as its predecessor, but on a much larger scale, and has an entrance on each of the four sides. The hall, which is covered with glass, is 56 yds. long and 44 yds. wide, and is surrounded by a double arcade borne by 68 columns, opening towards the centre in Moorish-Gothic trefoil arches. Above these is a gallery borne by 38 columns, adjoining which is the *Tribunal de Commerce*. The ceiling is borne by an elegant wrought-iron framework, and the walls are adorned with the arms of Antwerp, the Belgian lion, and the arms of the different provinces of Belgium. In the angles between the arches are the arms of the chief seafaring nations. Except during business-hours (see p. 140), the building is used as a public thoroughfare; ascents to the galleries adjoining the N. and S. portals. The Rue des Douze Mois (Twalf Maandenstraat) leads from the S. portal of the Exchange to the W. end of the *Place de Meir* (Pl. C, 3, 4), which has been formed by the arching over of a canal, and is flanked by several handsome old houses in the baroque style. This Place, with the streets leading to the W. (towards the Place Verte) and to the S. *(Pont de Meir, Marché aux Souliers, Rue des Tanneurs)*, is the chief centre of business in Antwerp, with the principal restaurants, cafés, and taverns. No. 50 in the Place, to the E. from the Rue des Douze Mois, is the Royal Palace, erected in 1745 from plans by *Van Baurscheidt*, for a wealthy citizen of Antwerp. No. 52, a little farther to the E., is the *House of Rubens's Parents*, erected in 1567, and restored in 1854, a richly decorated building with two Corinthian columns and a bust of Rubens on the top. The only remaining part of the house which the illustrious painter built for himself in 1612, and where he died on 30th May, 1640, is a handsome portico with sculptures by Fayd'herbe, now in the garden of a house to the left (No. 7) in the neighbouring Rue Rubens. — For the Rue Leys, the prolongation of the Place de Meir (tramway), see above.

The *Rue du Chêne* (*Eekstraat;* Pl. C, 3), in which is the *Institut de Commerce* (Pl. C, 3), with a commercial museum (adm., see p. 140), leads back to the Longue Rue Neuve, which it joins near the church of St. Jacques.

The ***Church of St. Jacques** (Pl. C, 3), in the late-Gothic style, was begun in 1491 from designs by *Herman van Waghemakere* and carried on after his death in 1503 by *Dom. van Waghemakere* and *Rombout Keldermans*, but was still unfinished in 1526 when the work was discontinued. In 1602 after the subsidence of the religious troubles of the latter half of the 16th century, the works were resumed, and the church was completed in 1656 (the chief portal being added in 1694). It is a cruciform structure, flanked with chapels on each side and in the choir also, and is the most important church in Antwerp after the cathedral, which it far surpasses in the sumpt-

uousness of its monuments and decorations. The wealthiest and most distinguished families at Antwerp here possessed their burial-vaults, private chapels, and altars, the most interesting of which is that of the family of *Rubens*, in the ambulatory.

The Interior (adm., see p. 140), which is of harmonious proportions, is lighted by fine stained-glass windows, both ancient and modern, the former having been chiefly executed by *A. van Diepenbeeck* and *Van der Veeken*, the latter by *J. Capronnier*.

S. Aisle. We begin to the W. 1st Chapel: *A. van Dyck*, St. George and the dragon; opposite, wooden statuette of St. Sebastian, by *A. Quellin*. The reliefs, representing scenes from the Passion, in this chapel and several of those following and also in the N. aisle are by *J. Geefs*, *J.* and *L. de Cuyper*. — 2nd Chapel: *M. de Vos*, Temptation of St. Antony. Opposite, monument of the Burgomaster Van Ertborn (p. 158), with a Madonna by *Guido Reni*. — 3rd Chapel: *E. Quellin*, St. Rochus cured of the plague, 1660. This and the two following chapels contain twelve small scenes from the life of St. Rochus, executed in 1517. — 4th Chapel: Altar-piece by *O. van Veen*. — 5th Chapel: *Fr. Floris*, Women occupied with the Infant Christ and St. John; opposite, monument of Churchwarden Nicolas Mertens (d. 1586) and his wife, with portraits, by *Ambr. Francken*. — 6th Chapel: *M. Coxie*, Baptism of Christ; *Marten de Vos*, Martyrdom of St. James, the wings by *Francken* (Daughter of Jairus, Canaanite woman; on the back, Gethsemane).

Transept. Marble statues of the Apostles by *Van der Voordt*, *Kerricx*, *De Cuyper*, and others. To the right and left at the beginning of the choir: Resurrection by *E. Dujardin* (1862), and Assumption by *Boeyermans* (1671). In the S. arm: Elevation of the Cross, a high-relief by *Van der Voort*, 1719. Above the portal: *Honthorst*, Christ expelling the money-changers from the Temple, the wings by *De Crayer*. — The S. transept is adjoined by the —

Chapel of the Host, containing a marble altar, fine marble screen, and statues of SS. Peter and Paul, by *P. Verbruggen*, *L. Willemssens*, and *Kerricx*. The pictures are by *P. Thys* (Last Supper; altar-piece), *E. van Donk* (Peter's repentance), *B. van Orley* (Holy Family), and *Jan Massys* (Madonna and Child). The *Stained Glass of 1626 represents Rudolph of Hapsburg giving his horse to the priest carrying the monstrance, with the donors below.

Choir. The rococo high-altar is by *Ykens*, the ornamentation by *Kerricx*, *Willemssens*, etc. The statue of St. James and the choir-stalls were carved by the older and younger *Quellin*. The stained-glass window is by *Van Diepenbeeck*, 1644.

Ambulatory. — By the wall of the choir, Confessionals by *A. Quellin*, *Willemssens*, and others. Above the first of these: *Goubau* (d. 1618), Dead body of Christ; on either side of the second: *M. de Vos*, Ecce Homo (1562), and *Verlinde*, Madonna (1870). — 1st Chapel: *H. van Balen the Elder*, Trinity; opposite, **A. van Noort*,

Calling of St. Peter to the Apostleship (Peter giving Christ the fish with the piece of money). — On the pier opposite: *Corn. Schut*, Pietà. — 2nd Chapel: *Seghers*, St. Ivo. — 3rd Chapel: *Seghers*, Appearing of Christ. *Van der Voort*, Christ scourged, a group in marble. Above the next door: Coronation of the Virgin, Nativity, and Adoration of the Magi, a winged picture by *A. Janssens*.

4th. *Rubens Chapel.* The tomb of the illustrious painter (d. 30th May, 1640, at the age of 64) was covered by a tombstone in 1755, bearing a long inscription in Latin. The **Altar-piece of this chapel is a fine work by *Rubens*.

The Holy Child is represented sitting in the lap of the Virgin in an arbour, and worshipped by St. Bonaventura. Before the Madonna is St. Jerome, while on the other side is St. George with three holy women. According to tradition these saints are all family portraits. St. Jerome is said to be the father of Rubens, St. George the painter himself, and the three women his two wives and Mademoiselle Lunden, whose portrait in the National Gallery at London is famous under the name of the 'Chapeau de paille'. The tradition is, however, doubtful, for the execution of the work differs from that usual with Rubens in his later years, in which alone the portraits could have been painted.

The marble statue of the Virgin, the two angels, and the upper portion of the altar, are probably the work of *Luc. Fayd'herbe* (d. 1694), with whom Rubens was intimate. On the right and left are the monuments of the baronesses Stier d'Artselaer and Van Havre, two female descendants of Rubens, executed by *W. Geefs*.

Above the next door: *Th. Rombouts*, Betrothal of St. Catharine. — 5th Chapel: *Jordaens*, S. Carlo Borromeo among persons sick of the plague. — 6th Chapel: *Van Lint*, St. Peter taking leave of St. Paul; opposite, *P. Thys*, Abraham's Sacrifice. — 7th Chapel: *J. V. Wolfvoet*, Visitation (1639). *Moons*, Christ at Emmaus (1843). After *Van Dyck*, Crucifixion (original in the Museum). — On the wall of the choir: *Peter Thys*, The Trinity.

The Chapel of the Virgin, in the N. transept, contains stained glass by *De la Baer* (1641); also, on the altar, *A. Quellin the Elder*, Pietà, a small painted sculpture in wood, 1650; *A. Francken*, Entombment, and the Risen Saviour appearing to Mary Magdalen.

N. Transept. Above the portal, *J. Honthorst*, Christ among the Doctors in the Temple, on the wings, *Seghers*, Annunciation, and Adoration of the Magi. By the next wall: *P. Thys*, Assumption of the Virgin; *E. Quellin the Younger*, Death of St. Francis. — On the first pillar of the nave, *C. Schut*, Pietà.

N. Aisle. 2nd Chapel, on the E.: *M. de Vos*, Glory, a winged picture; *Peter van den Avont*, Madonna and the Child in a garden, surrounded by angels; stained glass representing the Last Supper, with portraits of the donors, 1538. — 3rd Chapel: **B. v. Orley*, Last Judgment; on the wings St. George and the Burgomaster Rockox, the donor of the picture, with his three sons; and St. Catharine and the wife of the burgomaster, with their ten daughters. — 4th Chapel: *Van Balen*, Adoration of the Magi, with Flight into Egypt, Cruci-

fixion, and Nativity below in grisaille; on the wings Annunciation and Visitation; opposite, *Ryckaert*, Portrait of J. Doncker and his wife. — 5th Chapel: *M. de Vos*, Mary entering the Temple. Tomb of Corn. Landschot (d. 1656), noted for his benevolence, with the inscription: 'men wint den hemel met gewelt, of is te koop met kracht van geld'. — 6th Chapel: Tomb of the Spanish general Del Pico (d. 1693). — In the nave, *Pulpit by *Willemssens*, with the symbols of the Evangelists and allegorical figures of Faith, Religion, etc. (1675).

At the E. end of the Longue Rue Neuve rises the **Flemish Theatre,** or *Schouwburg* (Pl. C, 3), a handsome Renaissance building, erected by *Dens* in 1869-72. Inscription on the W. side, towards the Place de la Commune: 'Vrede baart kunst, kunst veredelt het volk' (peace begets art, art ennobles the people). — In front of the theatre rises the so-called *Monument of the French Fury*, erected in 1883 from designs by W. Geefs and Van Dyck, and representing Antwerpia triumphing on a richly decorated pedestal; it occupies the site of the former Borgerhout Gate, where on 17th Jan. 1583 the French under Duke Francis of Anjou were defeated by the citizens of Antwerp and expelled from the town.

At the Place de la Commune (Pl. C, 3), on the N.E. side of which stands the *Athénée Royal*, built in 1880-84 by *Dens*, we reach the ring of spacious streets constructed on the site of the ramparts that formerly encircled the old town and were removed in 1859. To the N. runs the *Avenue du Commerce*, with a *Scandinavian Lutheran Church*, in the Gothic style (near the Capuchin church, p. 150); to the S. are the *Avenue des Arts*, the *Avenue de l'Industrie*, and the *Avenue du Sud*, leading to the South Station. These avenues are all shaded with rows of trees.

Near the beginning of the Avenue des Arts (or *Kunstlei*), to the left, is the new *Market* (*Halles Centrales*, Pl. D, 3), opened in 1893; beyond it, to the right, is the small *Place Teniers* (Pl. C, 3), with a statue of *David Teniers* (1610-90), by Ducaju (1867). The short Rue Leys, containing the house (No. 12) formerly occupied by Hendrik Leys, the painter, leads hence to the W. to the Place de Meir (see below). — Farther on, on the S.E. side of the Avenue des Arts, is the *Avenue Marie-Thérèse*, leading to the Park (p. 171).

At the end of the Avenue des Arts, to the right, stands the **National Bank** (Pl. C, 5), with its round corner-turrets, built in 1875-80 in the Flemish Renaissance style by *Beyaert*. The architectural details are admirably executed. In front of the bank is a fountain.

At the end of the Avenue de l'Industrie (*Nyverheidslei*; Pl. C, 5), on the E. side, is the **Palace of Justice,** erected in 1871-75 by *Baeckelmans* in the French style, and resembling the châteaux of the period of Louis XIII.

The Avenue du Sud passes near the synagogue and the Museum (p. 153). Behind the National Bank is the small Place Léopold (Pl. C, 4), embellished with an *Equestrian Statue of Leopold I.*, in bronze, designed by J. Geefs (1868). The stone pedestal bears a double inscription, in Flemish and French. On one side is the answer made by Leopold when his election as king was announced to him (1831); on the other, his words as king at the laying of the foundation of Antwerp docks (1856). — The Rue Leopold leads hence to the N., to the Theatre Royal (p. 139), passing the *Botanic Garden*, which contains a botanical museum (adm. for scientific visitors 5-7 and 9-10 p.m.), a palm-house and a statue of *P. Coudenberg*, an Antwerp botanist of the 16th cent., by *De Cuyper*. — In the vicinity is the *St. Elizabeth Hospital*.

The former *Maison des Orphelines*, or girls' orphanage, Longue Rue de l'Hôpital 29, now occupied by the administration of the public charities, was built in 1552. Above the door is a relief representing a school of the 16th century.

The Gothic **Church of St. George** (Pl. C, 4; adm., see p. 140), erected in 1848-53 from designs by *Sluys*, with its two lofty spires, contains fine mural *Paintings by *Guffens* and *Swerts*, executed in 1859-68. The subjects are the Childhood and Youth of Christ, down to the Entry into Jerusalem (right aisle, beginning at the choir); the Sufferings of Christ, the Resurrection, Ascension, Descent of the Holy Ghost (left aisle, beginning at the door); Christ with the Virgin, Joseph, St. George, and the Apostles and Evangelists (in the choir).

d. The Park and the Zoological Garden.

Near the centre of the present town, surrounded by the most fashionable new streets, lies the **Park** (Pl. C, D, 4), laid out in 1867-69 by *M. Keilig* (p. 116). It occupies the site of an old lunette, the moats of which have been converted into an ornamental sheet of water, spanned by a chain-bridge. In the N. angle of the Park is a statue of the painter *Quinten Massys* (about 1460-1530), by H. de Braekeleer, erected in 1883. From this point the Avenue Rubens leads to the statue of the painter *Hendrik Leys* (1815-69), by J. Ducaju, in the Avenue Louise Marie, in which (to the N.E.) there is also a large Jesuit convent, with a school and church. — The Avenue Rubens proceeds thence to the monument (by Jul. Pecher) erected in 1886 to the painter *Jac. Jordaens* (1593-1678). Beside the road through the Park is a bust (notice the spectacles) of *E. Allewaert* (1835-89), a magistrate who did much for the schools of the town. — The Avenue Van Eyck leads to the *Place Loos* (Pl. D, 5). The space in front of the church of St. Joseph (see p. 172) is embellished with the **Monument Loos**, by Jul. Pecher, erected in commemoration of the destruction of the old fortifications,

which were built during the Spanish domination and existed down to 1859. It consists of a statue of Antwerpia on a lofty base, surrounded with figures representing commerce and navigation. In front is a marble bust of Burgomaster J.F. Loos (1848-62). — Opposite, at the corner of the Avenue Quinten Matsys and the Avenue Plantin (Pl. D, 4), is a magnificent house in the Flemish style, erected for M. René Moretus de Theux (comp. p. 151) from the designs of *J. Stordiau*. The medallions on the façade represent distinguished men connected with the history of the Plantin printing-house.

Between the Avenue Moretus, which leads hence to the E., and the Avenue Charlotte, leading to the S.E., rises the new Church of St. Joseph (Pl. D, 5), a Romanesque building by *Gife*. The interior contains fine altars and a handsome pulpit, and is adorned with stained glass and frescoes of the Passion, the latter by *Hendricks*. — At the point where the Avenue Moretus meets the Boulevard Léopold rises the *Monument of Gillis van Schoonbeke* (1519-1556), the architect of the Waterhuis (p. 174). In the Boul. Léopold, opposite the end of the Avenue Charlotte, is a colossal statue of *Boduognatus*, a Belgian chief, who opposed the invasion of Julius Cæsar, by Ducaju (1861).

The Boulevard Léopold ends on the S.W. at the Chaussée de Malines, opposite the entrance to the **Pépinière** (Pl. D, 6), or arboricultural garden, which has been converted into a pleasant park in the English style. — The *Basilique du Sacré Coeur* (Pl. D, 7), in the adjacent Avenue de Mérode, built by Bilmeyer and Van Riel, contains stained-glass windows by L. Lefèvre of Paris and an altar by Armand Calliat of Lyons. — To the N.E., in the Rue Abert-Grisar, are the extensive buildings of the Girls' Orphanage (*Orphelinat des Filles;* Pl. D, E, 6), opened in 1883, shown only by permission of the trustees at the old Orphan Asylum (p. 171).

Behind the Principal Station (p. 137), which is undergoing alteration, lies the ***Zoological Garden** (*Dierentuin;* Pl. D, 3, 4), which is entered from the Rue Carnot. It was founded in 1843 and then lay outside the town, between it and the suburb of Borgerhout. It is one of the best in Europe (admission, see p. 140). Concerts in summer on Sun., Tues., and Thurs. afternoons or evenings. The carnivora are fed daily at 5 p.m. (Sat. excepted), the seals at 11 and 4, the serpents Sun. and Thurs. at 4 p.m. — Adjacent is a *Panorama of the Battle of Wörth* (Pl. D, 4), see p. 139. — The old E. suburb of Borgerhout is adorned with a *Statue of Carnot*, defender of the city in 1811, situated in the 'Place' of the same name (Pl. E, 3). To the N.W. is the new *Church of St. Willibrord* (Pl. E, 3), erected in the Gothic style by Blomme. — Farther to the N. is the large *Hospital van Stuivenberg* (Pl. E, 2), fitted up in a superior style (admission by order of the director).

Visitors who wish to inspect the new and formidable circumvallation of Antwerp may make use of one of the tramway-lines which connec-

the interior of the city with the various gates, *e.g.* the *Porte de Malines* (in the former suburb of Berchem, Pl. E, 7), which is itself interesting in an architectural point of view.

e. The Bank of the Schelde and the Docks.

The influence of the tide is perceptible on the Schelde a long way above Antwerp, and at the city the difference between high and low water amounts to 12-25 ft. ('Bisque die refluo me flumen Scaldis honorat'). Along the river extend the handsome and busy ***Wharfs**, or *Quais*, which have undergone since 1877 a process of complete reconstruction, and are now upwards of 2 M. in length. The river, the width of which at Antwerp formerly varied from 900 to 2000 ft., has been confined to a channel with a uniform width of 1150 ft. and a uniform depth of 25 ft., permitting even the largest vessels to lie alongside the quays. The steamers and merchantmen receive and discharge their cargoes with the aid of gigantic and noiseless hydraulic cranes, which transfer the goods directly to or from the railway-trucks. The cranes are worked by a subterranean aqueduct, which is also used in opening and shutting the sluice-gates, in shunting the trains, etc. There are two engine-houses in connection with the aqueduct, one at the N. and one at the S. harbour. These alterations, the total cost of which is estimated at 38,275,000 fr. (1,530,000*l.*), have, along with the new Docks, made Antwerp one of the first harbours in the world.

Above the dock-sheds, to which there is no admittance except on business, run the **Promenoirs**, or elevated terraces, which afford an extensive view of the busy shipping in the Schelde, as well as of the Steen (see below), the Cathedral (p. 143), and the Boucheries (p. 149). The principal staircases ascend from beside the Quai Van Dyck (Pl. B, 3, 4), at which lie the fine steamers of the North German Lloyd, plying to Shanghai and to Sydney. Other large liners lie along the other quays. Two cafés, see p. 138.

Opposite the S. end of the Promenoirs stands the **Porte de l'Escaut** (Pl. B, 4), a gateway designed by *Rubens* and adorned with sculptures by *A. Quellin*, which formerly stood a little farther to the N. It bears an inscription dedicated by the '*Senatus Populusque Antwerpiensis*' to the '*Magnus Philippus*' (1624). This prince was Philip IV., grea-grandson of the Emp. Charles V., who reigned from 1621 to 1665, and under whom Spain entirely lost her prestige, having been deprived of Portugal in 1640, and finally of the Netherlands in 1648.

Another relic of the past is the **Steen** (Pl. B, 3), originally part of the Castle of Antwerp, through which the ascent to the N. Promenoir from the Quai Van Dyck now leads. The castle dates from the 10th cent. and remained in the hands of the lords of the soil till 1549, when Charles V. made it over to the burghers of Antwerp. It was afterwards the seat of the Spanish Inquisition. An addition was built in 1889 on the N., in the style of the original.

The interior (adm., see p. 140; stick or umbrella 10 c., candle for dungeon 10 c.; catalogue 1½ fr., to the Egyptian section ½ fr.) is occupied by the *Museum van Oudheden*, a collection of antiquities and curiosities from Roman times till the 18th cent., furniture weapons, ivory and wood-carvings, ornaments, glass (manufactured in Antwerp after Venetian patterns), porcelain, coins, tapestry, costumes, ancient prints, engravings, and old views of Antwerp. The dungeons, 'oubliettes', etc. still bear sombre witness to its former history. The old chapel is also extant. In a forecourt surrounded by a tasteful railing are columns, altars, tombstones, etc.

Near the Steen is a monument erected in 1890 to *W. Ogier*, a Flemish poet of the 17th century.

At the N. end of the quays is a handsome new building with a tower, known as *Het Pilotage*, erected in the Flemish Renaissance style by Kennis and Truyman, and occupied by the Ecole de Navigation and the Emigrants' Commissariat.

The ***Docks** (Pl. B, C, 1, 2) lie at the N. end of the town and cover an area of upwards of 250 acres. They are connected with each other as well as with the smaller docks at the S. side of the town and with the railway-stations by an extensive net-work of railways, by which about 2500 trucks leave Antwerp harbour daily for different parts of Europe. We first reach the two older basins, the Petit and Grand Bassin, constructed by Napoleon (1804-13) at a cost of 13 million francs as a war harbour, but ceded after 1814 by the Dutch government to the town of Antwerp as a commercial harbour. The small dock is capable of containing 100, and the large one 250 vessels of moderate tonnage. The *Maison Hanséatique* or warehouse of the Hanseatic League, erected in 1564-68 by *Cornelis de Vriendt* between these docks, was burned down in 1893, and is now replaced by iron sheds. At the E. end of the Grand Bassin is the *Entrepôt Royal* (Pl. C, 2), built in 1829-32 and purchased by the city in 1884. The powerful steam elevators here are interesting. Of older buildings in this quarter of the town the only ones now left are the *Waterhuis*, Rue des Brasseurs 24 (Pl. B, 2), with large pumping-works invented in 1553 by Gillis van Schoonbeke, and the former *Hessenhuis* (Pl. C, 2; now a warehouse), built in 1562 for the Hessian carriers, by whom at that time the traffic between Antwerp and Germany was almost exclusively carried on. — In the Place de l'Entrepôt (Pl. C, 2) are the *German Seamen's Home* and the new *Zeemanshuis*, erected by the town.

To the N. of the Grand Bassin, and connected with it by the *Bassin de Jonction*, is the Bassin du Kattendyk (Pl. B, 1), 1050 yds. long and 150 yds. wide, with an area of 230 acres, constructed by the town in 1853-60. It is connected with the river by a sluice. — The transatlantic steamers of the *Red Star Line* lie at the *Quai du Rhin* (Pl. B, 1, 2); tickets (50 c.) admitting visitors to inspect these vessels are issued on the quay, except from 12-2 p.m.

To the N. of the sluice are several *Cales Sèches*, or dry docks, connected with the Bassin du Kattendyk by sluice-gates. In the angle between the N. end of the Kattendyk and the dry docks (Pl. B, 1)

was situated the factory of *Corvilain*, the explosion in which in 1889 wrought such terrible havoc. — To the N.W. are the *Bassin Lefebvre*, completed in 1886, the largest of all, with an area of 320 acres, and the *Bassin America* (with enormous cylindrical petroleum-tanks). The view from this point of the entire length of the quays as far as the S. harbour conveys an excellent idea of the enormous extent of the port and its dependencies. To the E. of the Bassin du Kattendyk lie the *Bassin aux Bois*, the *Bassin de la Campine*, and the *Bassin Asia*.

A good survey of Antwerp is obtained from **Vlaamsch Hoofd,** French *Ste. Anne* or *Tête de Flandre* (Pl. A, 4; *Restaurant Kursaal*, *Belvedere*, farther down, both unpretending, frequented on fine afternoons), on the left bank of the Schelde, to which a steamer crosses from the Quai Van Dyck (Pl. B, 3) every $^1/_2$ hr. (in summer on Sun., Mon., and Thurs. afternoon every $^1/_4$ hr.; fare there and back 1st cl. 30 c., tickets obtained under the Promenoirs). — Pleasant walk downstream on the dyke between the Schelde and the polder. Railway through the *Waasland* to *Ghent*, see p. 63.

The *Polygone de Brasschaet* (Hôtel St. Antoine; steam-tramway, p. 139), a large artillery-range, 10 M. to the N.E. of Antwerp, may be visited only with permission of the minister of war. The park of Count Reusens, to which admission is courteously granted, deserves a visit.

About 21 M. to the N.E. of Antwerp and about 10 M. from Turnhout (p. 137; steam-tramway, p. 139), lies **Hoogstraeten** (*Hôtel de la Campine*), a village with 2000 inhab., the centre of the *Campine Anversoise*, or moorland district round Antwerp (see p. 176). The late-Gothic **Church of St. Catharine*, an interesting brick building of the 16th cent., contains beautiful stained glass of 1520-50; fine stalls; the alabaster tomb of Count Lalaing-Hoogstraten (d. 1540), the founder of the church, and his wife, and an enamelled reliquary by Willmotte (d. 1893). Old embroideries and tapestries in the sacristy. The *Hôtel de Ville*, dating from the end of the 16th cent., is a plain brick structure in the Renaissance style. The old *Château*, now a poor-house, lies on the brook *Marck*, a little to the N. of the village. — To the S.E. of Hoogstraeten (diligence in $1^1/_4$ hr.) is the workmen's colony of *Merxplas*, shown only by order of the manager of the above-mentioned poor-house.

16. From Antwerp to Rotterdam *(Amsterdam)*.

a. *Railway Journey.*

59 M. Railway in 2-4 hrs.; fares 10 fr. 10, 7 fr. 70, 4 fr. 80 c. (or 4 fl. 75, 3 fl. 75, 2 fl. 45 c.). *Railway-stations at Rotterdam*, see p. 253. — To Amsterdam (comp. R. 38) express in 3-4 hrs., ordinary train in 5-7 hrs.; fares 18 fr., 13 fr. 70, 8 fr. 70. Another through-train runs from Roosendaal viâ Breda, S'Hertogenbosch, and Utrecht to Amsterdam; same time and fares as above. — The only points of interest on the line to Rotterdam are the handsome bridges over the Hollandsch Diep, the Maas at Dordrecht, and the Lek at Rotterdam.

Antwerp, see p. 137. The train starts from the central station, traverses the suburb of *Borgerhout*, passes the station *Anvers-Dam*, near the docks, and intersects the fortifications. At (7 M.) *Eeckeren* and at ($8^1/_2$ M.) *Cappellen* are numerous villas of well-to-do Antwerp merchants. About $3^1/_2$ M. to the N.W., just beyond the Dutch

frontier, lies the village of *Putten*, in the churchyard of which is buried *Jacob Jordaens* (d. 1678), the painter, who was denied a grave within the territory of Antwerp owing to his having been a Protestant; the old tombstone is still preserved, and a bronze bust by Lambeaux was set up in 1877. — We then traverse the monotonous moorlands of the *Campine Anversoise*. — 13 M. *Calmpthout*. — 18 M. *Esschen* (Buffet), with the Belgian custom-house.

23 M. **Roosendaal** *(Zwaan*, very fair; *Kuypers)*, the seat of the Dutch custom-house, and junction for the Breda and Flushing line (R. 36). Steam-tramway viâ *Gastelsveer* to *Steenbergen* (p. 386).

The railway next traverses a wooded district. — 28 M. *Oudenbosch*, with a new domed church (steam-tramway to Breda and to Steenbergen); 33 M. *Zevenbergen*. — 38 M. *Lage-Zwaluwe*, where the line joins the Maastricht-Rotterdam Railway, see p. 386. Hence to S'Hertogenbosch, see p. 367; to Moerdyk, see p. 386.

b. *Steamboat Journey.*

Steamboat on Tues., Thurs., and Sat. (returning on Tues., Thurs., and Sat. or Sun.) in 9 hrs. (fares 2½ or 1½ fl.) from the Quai Van Dyck (Pl. B, 3), morning tide. The steamers are well fitted up, and provided with restaurants. Tickets are purchased on board. Agents at Antwerp, *Ruys & Co.*, Quai des Charbons 9; at Rotterdam, *H. Braakman & Co.*, Boompjes (Pl. F, 3). — In stormy weather the voyage is rough at places.

The Steamboat threads its way between the nine islands forming the Dutch province of Zeeland, the character of which is indicated by its heraldic emblem of a swimming lion, with the motto: *Luctor et Emergo*. The greater part of the province, probably formed by the alluvial deposits of the Schelde, which here enters the sea, lies considerably below the sea-level and is protected against the encroachment of the sea by vast embankments (p. xxviii), except at the few points where there are dunes, or sand-hills.

Immediately after the departure of the steamboat, the passenger obtains a final view of Antwerp, extending in a wide curve along the bank of the Schelde. To the W. of the docks rises *Fort Austruweel* or *Oosterweel*. Farther on, *Fort Calloo* rises on the left and *Fort St. Philippe* on the right. At this point, between Calloo on the left and *Oorderen* on the right bank, Duke Alexander Farnese constructed his celebrated bridge across the Schelde, in 1585, to cut off communication between the besieged citizens of Antwerp and their confederates in Zeeland. After many fruitless attempts, the fire-ship of the Italian engineer Giambelli at length set the bridge on fire, and blew up a portion of it. Neither the besieged, however, nor their auxiliary fleet anchored below Fort Lillo, were in a position to derive any advantage from this signal success. — *Fort Frédéric* is now seen on the right. On the left, lower down, lies *Fort Liefkenshoek*, on the right *Fort Lillo*, both retained by the Dutch till 1839 (comp. p. xix). Then, on the left bank, *Doel*, a little beyond which is the Dutch frontier.

The first Dutch place at the entrance to the *Kreekerak*, a narrow branch of the Schelde closed by the railway embankment (p. 252), is *Fort Bath*, where the English fleet landed in 1809. The steamer continues to skirt the S. coast of the island of *Zuid-Beveland*, and at *Hansweerd* turns to the right into the *Zuid-Beveland Canal*, which intersects the island, having been constructed in 1866 to compensate for the filling up of the Kreekerak. The E. coast of the island of S. Beveland, called the '*Verdronken Land*' (literally 'drowned land'), once a fertile tract, was inundated in 1532 by the bursting of a dyke, when 3000 persons are said to have perished. At the N. end of the canal, which is 5 M. in length, and is crossed by the railway to *Goes* (p. 251), lies *Wemeldingen*, the landing-place for Goes. At *Yerseke*, 3 M. to the E., oyster-breeding is carried on with success.

The steamer now traverses the broad expanse of the *Ooster-Schelde* in a N. direction, and enters the narrow *Canal de Keeten*, which separates the islands of *Tholen* and *Duiveland*. The old church of *Stavenisse*, at the entrance of the canal, contains the marble monument of Jerome van Tuyll (1669; by Verhulst). The vessel next touches at *Zype*, on the left, at the end of the canal, whence an omnibus runs to **Zierikzee** *(Hôtel Van Oppen)*; the lofty square tower of the cathedral (begun in 1454 by Keldermans, p. 250; unfinished) is a conspicuous object.

In 1575 1700 Spanish volunteers under *Requesens*, the successor of the Duke of Alva, waded across the Canal de Keeten and captured Zierikzee, notwithstanding the incessant and galling fire of the Flemish defenders of the island, many of whom crowded round the assailants in boats. Steamboat twice daily from Zierikzee to *Middelburg* (p. 250).

From Zierikzee (omnibus, 1 fl.) we may visit *Brouwershaven*, another small town with an interesting Gothic church (14th cent.), a pretty weigh house in the Flemish Renaissance style (1599), and a statue of the popular poet *Jacob Cats* (1577-1660).

We now enter the ramifications of the Maas, the first of which is the *Krammer*, and the next the *Volkerak*. The towers of *Nieuwe-Tonge* and *Oude-Tonge* are visible to the N.E. The right bank belongs to Brabant, the left to Holland. The entrance to the *Hollandsch Diep*, as this broad arm is named, is defended by *Fort De Ruyter* on the right, and *Fort Ooltgensplaat* on the left. **Willemstad,** a fortress erected by Prince William I. of Orange in 1583, next becomes visible to the right and is touched at by the vessel.

The water here is sometimes pretty rough. Nearing the *Moerdyk* (p. 386), we obtain a view of the handsome railway-bridge which crosses the Diep from the Moerdyk to *Willemsdorp* (see p. 386).

The steamer now turns to the left into the *Dordsche Kil*, a very narrow branch of the Maas. In 1711, John William, Prince of Orange, was drowned in crossing the Diep at the Moerdyk, when on his way to the Hague to meet Frederick William I. of Prussia, with a view to adjust the difficulties of the Orange succession. — Soon after we enter the broad *Merwede* (p. 382). Numerous wind-mills and tall chimneys are now observed, the latter belonging chiefly to saw-

mills and cement works. Before reaching Dordrecht the steamer passes below the railway-bridge mentioned at p. 386.

Dordrecht, with its lofty church-tower, see p. 386.

The steamer (to Rotterdam 1 hr.) now leaves the Merwede and enters a side-channel called *De Noord*. On the right are *Alblasserdam*, with large ship-building yards, and *Kinderdyk*, with ship-building yards and iron foundries. The Noord unites here with the Lek, which now resumes the name of Maas. To the right, *Krimpen*, with a pointed spire; left, *'t Huis ten Donk*, a handsome country-house surrounded with trees; left, *Ysselmonde* (p. 388), with its castle; right, *Kralingen*, with 16,677 inhab., extensively engaged in salmon-fishing; left, the large machine-factory of *Feyenoord* (p. 261).

Rotterdam, see p. 252. The quay is near the Exchange Station (Pl. F, 3).

17. From Antwerp to Aix-la-Chapelle viâ Maastricht.

91 M. Railway in 3-4 hrs. (fares 12 fr. 90, 9 fr. 90, 6 fr. 50 c.; in the opposite direction 11 marks, 8 m. 40, 5 m. 40 pf.). The Dutch custom-house examination takes place at *Maastricht*, the German at *Aix-la-Chapelle*; in the reverse direction the Dutch examination is made at *Simpelveld*, the Belgian at *Lanaeken*. Through-passengers are generally subjected to only one custom-house examination. — Numerous local trains, with frequent halts, ply between Maastricht and Wylré (Simpelveld).

Antwerp, see p. 137. — 5½ M. *Bouchout*. — 8½ M. **Lierre**, Flem. *Lier* (*Hôt. du Commerce*, Grand' Place, R. & A. 2¼, B. ¾, D. 2, S. 1½, pens. 5 fr.; *Hôt. d'Anvers*, Rue d'Anvers 9), a town of 16,700 inhab., with several breweries and silk-factories. The *Church of St. Gommarius*, one of the finest late-Gothic churches in Belgium, begun in 1425, completed in 1557, contains several fine stained-glass windows, three of which were presented by the Emp. Maximilian; two paintings by Rubens, *viz.* St. Francis (in the left transept) in a good landscape, and St. Clara (in the 2nd chapel to the right in the ambulatory); the 'châsse' of St. Gommarius; and a rood-loft (16th cent.) in the florid Flamboyant style. The façades of the *Brouwershuis* and other houses in the market-place, and the *Belfry* with a turret (1369) are interesting. The municipal *Museum*, in the Rue de Malines, near the market-place, contains a library, a cabinet of engravings, collections of antiquities, and over 100 paintings, bequeathed to the town by Mme. Wuyts van Kampen. The catalogue attributes some of the 80 examples of the old masters in the gallery to the most distinguished hands. The museum is open daily, 10-4 (50 c.). — Lierre is the junction of the Antwerp and Gladbach line (R. 18) and of a branch to Contich (p. 136). Steam-tramway to *Broechem* and *Santhoven*.

14 M. *Berlaer*. 16½ M. *Heyst-op-den-Berg*, whence steam-tramways run W. to Malines, N. to Iteghem (p. 136), and E. viâ Westmeerbeek (p. 136) to *Westerloo*, with a château of Count Merode. — From (20½ M.) *Boisschot* a visit may be paid to the Præmonstra-

tensian abbey of *Tongerloo*, with the largest linden-trees in Belgium. — 25½ M. *Aerschot* (Cygne), the junction of the Louvain and Herenthals line (p. 201), with a Gothic church containing a rich rood-loft and choir-stalls of the 15th cent.; altar-piece by G. de Crayer.

The line now follows the valley of the *Demer*. 31½ M. *Testelt*, with the Præmonstratensian abbey of *Averbode*, founded in 1130. 33½ M. *Sichem*, whence omnibuses run to the pilgrimage-church of (1½ M.) *Notre Dame de Montaigu*, founded by the regents Albert and Isabella (p. xviii). Sichem still retains one of its ancient towers.

36½ M. **Diest** *(Hôtel de la Couronne)*, with 7300 inhab., and many breweries and distilleries. In the Gothic church of *St. Sulpice* is the tomb of Philip of Nassau-Orange (d. 1618); in the churchyard is a ruined church. Diest is the junction of a branch-line from *Tirlemont* (p. 201) to *Moll* (p. 181).

The train crosses the Demer. 39½ M. *Zeelhem*; 43 M. *Schuelen*; 47 M. *Kermpt*.

49½ M. **Hasselt** *(Hôtel du Verre à Vin; Hôt. de Limbourg)*, the capital of the province of Limburg, with 11,800 inhab., was the scene of a victory gained by the Dutch over the Belgians on 6th Aug., 1831. The late-Gothic chief church has been well restored.

From Hasselt to Maaseyck, 25½ M., railway in 1¼-1¾ hr. Intermediate stations: *Genck* (°Hôtel de la Cloche), much frequented by painters as a summer-residence; *Asch*; *Eelen*. — The small town of **Maaseyck** *(Hôt. van Eyck)*, on the left bank of the Meuse, was the birthplace of the brothers *Van Eyck*, to whom a handsome marble monument was erected here in 1864. Steam-tramway to (6 M.) *Wychmael* (p. 366); diligence several times daily to (1 hr.) *Susteren* (p. 383).

From Hasselt to Liège, see R. 52; *to Eindhoven and Utrecht*, see R. 52; to *Landen*, see p. 202.

53½ M. *Diepenbeek*, 56 M. *Beverst*, both also stations on the line to Tongeren and Liège (p. 366); 58½ M. *Munsterbilsen*; 61 M. *Eygenbilsen*; 63 M. *Lanaeken*, the Belgian frontier-station.

68 M. **Maastricht**, see p. 225. Route to *Liège*, see R. 29; to Venloo-Nymwegen, see p. 383. — Beyond Maastricht we pass numerous country-houses, and cross three arms of the *Göhl*.

71 M. *Meerssen* (Hôtel de la Reine Emma), noted for the treaty between Lewis the German and Charles the Bald (870), has a fine Gothic church (13-14th cent.). The surrounding hills command attractive views of the valleys of the Meuse and the Göhl.

The train now gradually quits the river, and passes the village of *Houthem-St. Gerlach* (p. 180) on the right.

75 M. **Valkenburg.** — **Hotels** (pens. at all, 2½-3 fl.). Gr. Hôtel Ubaghs-Vossen, R., L., & A. 1½, D. 1½, S. 1 fl.; Hôtel Vossen, both near the station. — In the town: Croix de Bourgogne, R. & L. 1 fl., B. 40 c., déj. 60 c.-1 fl., D. 1-1½ fl.; Empereur, similar charges. — Outside the town: Hotel-Pension & Sanatorium 't Huis ter Geul (physicians, *Dr. Bozon* and *Dr. Herman*), R. 1-3, pens. 2½ fl. — **Cab** with one horse, 3-5 fl. per half-day; two horses, 5-7 fl.

Valkenburg, French *Fauquemont*, an ancient town with 1000 inhab., picturesquely situated on both arms of the *Geul*, is a favourite

centre for excursions as well as a frequented summer-resort and sanatorium. It contains an interesting Romanesque *Church*, the *Birkel-Poort* and *Grendel-Poort*, two well-preserved gates, and a ruined *Castle* (destroyed in 1673) on the Dwingelrots or hill above the town (key of the castle kept by J. Caelen, in the corner-house No. 141 beside the Birkel-Poort; adm. 10 c.). A monument erected in 1889 from Cuyper's designs in front of the Grendel-Poort, commemorates the jubilee of the union of the duchy of Limburg with Holland.

Environs of Valkenburg. In the 'Berg' near the above-mentioned monument and opposite the Ursuline convent, is the entrance to the **Valkenburg Grotto** (tickets at Hoen's in the market, etc., 1-2 pers. 1, 3-5 pers. 1½, 6-10 pers. 2½ fl.; small gratuity to guide), a series of subterranean marl-quarries, resembling those in the Petersberg (p. 227) and, like these, worked in the Roman period. The walls are covered with drawings and paintings, portraits of famous men, etc. The visitor is shown the 'concert-hall' in the Roman part, with a small spring known as the 'Zweitropf'; and in another part a lake that appears and dissappears at intervals of 10 or 12 years. Illuminations and concerts frequently take place in the grotto in summer. — The *Giant's Staircase* (96 steps) leads from the grotto to the *Rock Park* (café); in the lower part is the *Witch's Kitchen*, the top commands a good view. — Pleasant foot-paths lead hence down the stream to (¾ hr.) *Geulem*, where there are some interesting rock-dwellings. Tickets (1-2 pers. 60 c., 3-5 pers. 1 fl.) may be obtained in the Café Akkermans for a visit to the subterranean **Chapel** in the *Geulem Grotto*, which between 1795 and 1801 repeatedly served the inhabitants as a place of refuge from the French. On the walls are various inscriptions and paintings of this period. This excursion may be conveniently extended to *Meerssen* (p. 179). — About halfway on the high-road from Valkenburg to Meerssen lies the straggling village of *Houthem-St. Gerlach* (Hôt. Cuypers; Hôt. Geuldal), with numerous country-houses. The church contains some frescoes (repainted) by the Tyrolese Jos. Schöpf. Many Roman remains have been found in the vicinity of the village. — Walks lead upstream, past the château of *Oost* or the château of *Schaloen*, then through wood and over the railway to the (¾ hr.) hermitage on the *Schaesberg* (view from the top). — Other pleasant excursions may be made viâ *Schin op Geul* and *Strucht* to the top of the *Keutenberg* (fine views), and thence down to *Wylré* (see below), or along the W. slope of the Keutenberg to *Gulpen* (Post), which is also connected by a direct road with (1½ M.) the station of Wylré. In the neighbourhood are the château of *Neuborg* and the Redemptorist monastery of *Wittem* (built in 1732), with a valuable library. — A road runs to the N.E. viâ *Genheek*, *Klimmen*, and *Kunrade* to (6 M.) the little town of **Heerlen** (*Roi des Belges; Kroon; Hollande*), on the local railway from Herzogenrath to Sittard (p. 383). The new hôtel-de-ville is surmounted by a tall tower. Heerlen is the centre for visiting the ruined castle of *Schaesberg*, the *Streeperbosch*, and the château of *Hoensbrock* (dilapidated interior; adm. 60 c.), situated 3½ M. to the N.W.

The railway ascends the valley of the Geul, skirting the *Schaesberg* (see above); to the right attractive view of the châteaux of Genhuis, Schaloen, and Oost, and of the town just quitted. — 79 M. *Wylré*. Hence to *Gulpen* and viâ the *Keutenberg* to *Valkenburg*, see above. — 82½ M. *Simpelveld*, with the Dutch custom-house, is the starting-point for a visit to the (¾ hr.) *Vrouwenheide* (extensive view), with its meteorological observatory. — The train now crosses the German frontier, and beyond the small stations at the Templerbend and the Marschierthor, enters the Rhenish Station at —

91 M. **Aix-la-Chapelle,** see *Baedeker's Rhine*.

18. From Antwerp to München-Gladbach

(for Düsseldorf).

98½ M. Railway in about 4 hrs. (fares 14 fr. 60, 11 fr. 30, 7 fr. 40 c.; in the opposite direction 11 m. 80, 9 m. 25, 5 m. 10 pf.).

From Antwerp to (8½ M.) *Lierre*, see R. 17. 11 M. *Nylen*; 15 M. *Bouwel*.

18½ M. **Herenthals** *(Hôtel Opdebeek)*, on the *Canal de la Campine*, the junction of the line to *Louvain* and *Tilburg* (p. 201). The Hôtel de Ville, with a lofty tower, contains the *Fraikin Museum*, founded in 1891 by the sculptor Ch. A. Fraikin (1817-93), a native of Herenthals, with several original sculptures and casts of the master's other works. One of the old town gates is also interesting. The church of *St. Waltrudis* (15th cent.) contains paintings by Verhaeghe and Franck the Elder. — 22½ M. *Oolen*.

26 M. **Gheel** *(Hôtel de l'Agneau)*, a town of 12,000 inhab., which derives its principal interest from the colony of lunatics (about 1300 in number) established here and in the neighbouring villages. The district throughout which they are distributed is about 30 M. in circumference, and divided into four sections, each with a physician and keeper. The patients are first received into the *Infirmerie*, where their symptoms are carefully observed for a time, after which they are entrusted to the care of a *nourricier*, or *hôte*, who generally provides occupation for them. They are permitted to walk about without restraint within the limits of their district, unless they have shown symptoms of violence or a desire to escape. This excellent and humane system, although apprehensions were at one time entertained as to its safety, has always been attended with favourable results. — The handsome late-Gothic *Church of St. Dympna* (who is said to have been an Irish princess, converted to Christianity, and beheaded at this spot by her heathen father) contains a fine *Altar, with the apotheosis of the saint; and in the ambulatory is the reliquary of St. Dympna, painted with scenes from her life, probably by a contemporary of Memling. The choir contains the marble sarcophagus of Jan III. of Merode and his wife, a fine Renaissance work (1554). In the choir-chapels are two *Altar-screens, adorned with finely-executed carving and painting (restored). A painted group in stone, protected by a railing, in the vicinity of the church, bears a Flemish inscription, recording that St. Dympna was beheaded on this spot, 30th May, 600. The church of *St. Amand*, in the market-place, contains finely carved choir-stalls and confessionals and an elaborate marble rood-loft in front of the choir.

32 M. *Moll*, the junction of a line to Diest and Tirlemont (see p. 179). — 35 M. *Baelen-Wezel*; 41 M. *Lommel*.

46½ M. *Neerpelt*, the junction of the Hasselt-Eindhoven line (p. 366). — 49 M. *Lille-St. Hubert-Achel*. — 52 M. *Hamont*,

the last Belgian station (custom-house). — 53½ M. *Budel* is the first station in Holland (custom-house). — 59 M. *Weert;* 67 M. *Baexem;* 70 M. *Haelen.* — 74 M. **Roermond,** the junction for the Maastricht-Venlo line, see p. 383. — 78 M. *Melick-Herkenbosch.* — 82½ M. *Vlodrop*, the last station in Holland, with the Dutch custom-house. — 84½ M. *Dalheim*, the Prussian frontier-station (luggage examined). — 89 M. *Wegberg;* 92 M. *Rheindahlen;* 96 M. *Rheydt*, where the line to Aix-la-Chapelle diverges to the right.

98½ M. **Gladbach,** or *München-Gladbach*, see *Baedeker's Rhine.*

19. From Brussels to Braine-le-Comte and Mons.

38 M. Railway in 1-2 hrs. (fares 4 fr. 65, 3 fr. 50, 2 fr. 35 c.; express 5 fr. 80, 4 fr. 35, 2 fr. 90 c.). Trains start from the *Station du Midi* at Brussels (p. 70). The express trains between Brussels and Paris run by this line: 193 M., in 5-5¾ hrs.; fares 34 fr. 50 (drawing-room car 6 fr. extra), 23 fr. 80, 15 fr. 65 c.; comp. p. 185.

From Brussels to (9 M.) *Hal*, see p. 69. The Mons train diverges here to the S. from the Tournai line (R. 11). — 10 M. *Lembecq-lez-Hal.*

From Lembecq viâ *Fauroeulx* to Erquelinnes and Chimay, 34½ or 62 M., in 2 hrs. or 3½-4 hrs.; fares 4 fr. 25, 3 fr. 20, 2 fr. 15, or 7 fr. 60, 5 fr. 70, 3 fr. 80 c. — Chief stations: 21½ M. *Clabecq*, junction of the line to Tubize and Braine-l'Alleud; 12½ M. *Ecaussines*, where the line from Ghent to Manage and Charleroi is crossed; 18 M. *Houdeng-Goegnies;* branch-line to Soignies (see below); steam-tramways to *Aimeries* and *La Louvière* (p. 186). 20½ M. *Haine-St. Pierre* (p. 185); 25½ M. *Binche;* 28 M. *Bonne-Espérance* (p. 185); 29 M. **Fauroeulx**; branch-lines to Piéton (p. 185) and to Estinnes (p. 185). To the right diverges the line to *Erquelinnes* (p. 188). On the left branch the next stations are *Merbes-Ste-Marie*, *Thuin-Ouest* (p. 188), *Thuillies* (branch to *Berzée*, see p. 188). — 62 M. *Chimay* (p. 188).

12 M. *Tubize*, Flem. *Tweebeek*, is the junction of branch-lines to *Rognon* (p. 186) and *Braine-l'Alleud* (p. 131). Paving-stones are largely exported from the quarries near Tubize. Tunnel. — 15 M. *Hennuyères.*

19 M. **Braine-le-Comte,** Flem. *'S Graven Brakel (Hôtel du Comte de Hainaut)*, a town with 7300 inhabitants. The parish-church contains a large altar-decoration, with numerous figures, resembling that of Hal (p. 69), but inferior and of later date. Braine-le-Comte is the junction of the Ghent-Enghien-Grammont-Manage-Charleroi line (R. 20).

22½ M. **Soignies,** a town with 7900 inhab., possessing a venerable abbey-church *(St. Vincent)* in the Romanesque style, perhaps the most ancient building in the kingdom, founded about 650, and erected in its present form in the 12th century. Many of the tombstones in the churchyard date from the 13th and 14th centuries. Extensive quarries of mountain-limestone in the neighbourhood. — Branch-line to *Houdeng* (see above).

The line describes a wide curve, in a direction nearly opposite to that of Mons. 26 M. *Neufvilles;* 27½ M. *Masnuy-St. Pierre.* —

30½ M. **Jurbise**, where branch-lines to Ath-Tournai (p. 68) and St. Ghislain (p. 185) diverge.

38 M. **Mons.** — **Hotels.** *Hôtel de la Couronne, next the Hôtel de Ville, R. from 2, D. 2½ fr.; de l'Espérance, R., L., & A. from 2½, B. 1 fr.; Grand Hôtel Schmitz, R., L., & A. 2½-3, B. 1, déj. 2, D. 2½, pens. 8½ fr., these two both near the station and well spoken of; Monarque, also near the station, unpretending. — *Café Royal*; *Café Rubens*; *Cave de Munich*; etc.; all in the market. — Steam-Tramways viâ *Nimy* and *Maisières* to *Casteau*; to *St. Symphorien*; and to *Ghlin*.

Mons, Flem. *Bergen*, on the *Trouille*, the capital of *Hainault*, with 25,300 inhab., owes its origin to a fortress erected here by Cæsar during his campaigns against the Gauls. The town was fortified by Jean d'Avesnes in the 14th century. Prince Louis of Orange took Mons by surprise on 24th May, 1572, and maintained it against the Duke of Alva till 19th September, thus giving the northern provinces an opportunity of shaking off the Spanish yoke. The town was captured by Louis XIV. in 1691, restored to the Spaniards in 1697, and again occupied by the French from 1700 to 1707. It fell into the possession of Austria in 1714, and was twice afterwards taken by the French, in 1746 and 1792. The site of the fortifications, which encircled the town (about 3 M.), has been converted into a pleasant promenade. In the promenade, near the station, rises a *Statue of Leopold I.*, by Simonis, erected in 1877.

The most interesting edifice at Mons is the late-Gothic Cathedral of St. Waltrudis *(Ste. Waudru)*, situated on the left as the town is entered from the station. It was begun about 1450 from a design by *Matthew de Layens*, the architect of the Hôtel de Ville at Louvain, and his assistant *Gilles Pole*. The choir was completed in 1502, the transept in 1519, and the nave in 1589 (with finishing touches added in 1621). The projected tower was never built, and the church possesses only a small spire above the crossing and Gothic turrets on the transept. It has recently been restored and freed from encroaching buildings.

The Interior, which is 355 ft. long, 116 ft. wide, and 80 ft. high, is a model of boldness and elegance. The slender clustered columns, 60 in number, are without capitals, rising immediately to the vaulting and keystones. There are 90 windows; under those of the nave is a tasteful triforium. The church contains several monumental reliefs of the 15th and 16th centuries, those of the latter period being by *Jacob Dubrœucq*, who also sculptured the four statues at the crossing; some good stained glass of 1523 (Crucifixion, Maximilian and his son Philip the Handsome; Flight into Egypt, with Maximilian's wife, Mary of Burgundy, his daughter Margaret, and their patron-saints), restored by Capronnier; and several pictures by *Vaenius*, *Van Thulden*, and other artists. A chapel in the ambulatory, to the left, contains a handsome altar of the middle of the 16th cent., with reliefs from the life of Mary Magdalen.

In the Place St. Germain, opposite the choir, is a beautiful monument to *François Dolez*, with a figure of Victory in marble. Thence ascending to the left and passing through a gateway, we reach the highest ground in the town, formerly crowned with fortifications on the alleged site of Cæsar's Castrum, and now laid

out as a promenade. Fine views of the busy environs of Mons. To the right rises the *Beffroi*, 275 ft. high, the only belfry in Belgium built entirely in the Renaissance style, erected in 1662 from a design by *Louis Ledoux*, and restored in 1864 by *Sury* (fee). It contains a 'carillon', or set of chimes. Adjacent is the reservoir of the city waterworks.

The centre of the town is formed by the Grande Place, in which rises the *Hôtel de Ville, a tasteful late-Gothic edifice, erected in 1458-67, but never quite completed. The façade, with 10 windows, is embellished with statuettes. The baroque tower, with a curious clock, was built by *Louis Ledoux* in 1662. The small wrought-iron ape on the staircase to the left of the main entrance probably once formed part of a tavern-sign, and is now regarded as one of the emblems of the town. The courtyard is interesting.

Interior. One room contains a collection of portraits of eminent natives of Mons. The Gothic Room, recently restored, is embellished with three large paintings of scenes from the history of the town, by *Paternostre*, *Modeste Carlier*, and *Hennebicq*. Another room is adorned with tapestry after Teniers.

On the right and left of the Hôtel de Ville are two buildings with Renaissance façades, the *Maison de la Toison d'Or* and the chapel of *St. George*. — A grand fête, called 'La Parade du Lumeçon', with a contest with a dragon is celebrated in the Grande Place on Trinity Sunday.

The *Library*, in the Rue des Gades, possesses 40,000 printed works and several MSS. with miniatures. The Park contains a handsome monument by Frison, erected in 1853 to the memory of the celebrated composer *Orlando di Lasso*, or *Roland de Lattre*, who was born at Mons in 1520, and died at Munich in 1594. — Opposite, at the corner of the Rue du Rossignol, is a building containing the *Archaeological Museum* and the *Picture Gallery* (adm. 50 c.), the latter including paintings by A. Hennebicq, De Schampheleer, De Pratère, Legrand, Portaels, Paternostre, Navez, and other modern masters. — The church of *St. Elizabeth* presents a singular mixture of the Gothic and Renaissance styles.

On the E. boulevard stands an equestrian statue, by Jaquet, of *Baldwin IX. of Hainault and Flanders* (d. 1205), who took part in the fourth Crusade and became emperor of Constantinople. Near this statue is a public garden called *Wauxhall* (adm. 1/2 fr.). — Among the buildings on the boulevards are a large *Hospital*, a *Prison*, and a *Normal Seminary* for teachers in elementary schools.

Mons is the centre of *Le Borinage*, the chief coal-mining district in Belgium. The inhabitants are known as '*Borains*' (coal-borers). Of the 100,000 coal-miners in Belgium three-fourths belong to Hainault. A general survey of the country around Mons may be obtained by taking the train to (12 1/2 M.; in 40 min.) *Quiévrain* (see p. 185) viâ *Jemappes*, *Quaregnon*, *St. Ghislain* (once the seat of a wealthy Bernardine abbey, now a centre of the coal-trade), *Boussu*

(with the castle of that name to the right), and *Thulin*. From Quiévrain we return to Mons viâ *Elouges*, *Dour*, *Warquignies*, *Wasmes*, *Pâturages*, *Flénu* (with one of the richest coal-fields), and *Cuesmes* (in 55 min.).

At *Jemappes* (p. 184), Dumouriez, with an army of 50,000 men, defeated 22,000 Austrians under the Duke of Saxe-Teschen, who was compelled to retreat beyond the Meuse, 6th Nov., 1792. — Near *Malplaquet*, 3 M. to the S.E., Marlborough and Prince Eugene gained a victory over the French in 1709, but not without a loss of nearly 20,000 men. In the vicinity, Pichegru defeated the Duke of York on 18th May, 1794, capturing 60 guns and 1500 men. — At *Givry*, 5 M. to the S.W. of Mons, the foundations of a Roman building were found in 1896 on the Brunhilda Road (p. 202).

From Mons to Paris there are two railways. The more direct is by *Feignies*, *St. Quentin*, *Noyon*, *Compiègne*, and *Creil* (155 M.). The other line leads viâ *St. Ghislain*, *Quiévrain* (p. 184; Belgian customs-examination), *Blanc-Misseron* (French customs-examination), *Valenciennes*, *Douai*, *Arras*, *Longueau* (Amiens), and *Creil* (177 M.).

From Mons to Manage, see p. 186.

From Mons to Charleroi, 34 M., railway in 2 hrs. (fares 4 fr. 20, 3 fr. 15, 2 fr. 10 c.). Stations *Cuesmes*, *Hyon*, *Harmignies*. — 9½ M. *Estinnes*, noted for the synods of 742 and 756. — 12 M. *Fauroeulx* (p. 182); 12½ M. *Bonne-Espérance*; 15 M. *Binche*, a pretty town with 7500 inhab., where the female part of the community is chiefly engaged in the manufacture of 'fleurs à plat' for the Brussels lace-makers; celebrated carnival. 20 M. *Haine-St-Pierre* (change carriages), connected by a branch-line and by a steam-tramway viâ *Jolimont* and Manage (p. 186) with La Louvière (p. 186). Near (21½ M.) *Mariemont* are the ruins of a château erected by the regent Mary of Hungary in 1548, but burned down six years later by Henry II. of France, and a modern château, with an attractive park. In the chapel of the château is the Châsse de St. Maur, a Romanesque reliquary of the 12th cent., the oldest art-work of the kind in Belgium. — The next station is *Morlanwelz*, where the ruins of the *Abbaye de l'Olive*, founded in 1218, destroyed in 1794, were laid bare in 1896. Steam-tramway from Morlanwelz to La Louvière, see above. — Stations: *Carnières*, *Piéton* (branch-lines to Manage, see p. 187; to Luttre, see p. 187; and to Faurœulx viâ *Merbes-Ste-Marie*, see above), *Fontaine-l'Evêque*, *Marchienne*, and *Charleroi* (see p. 187).

20. From Ghent to Charleroi and Namur viâ Braine-le-Comte.

90 M. Railway to *Charleroi* (67 M.) in 2¾-3¾ hrs. (fares 8 fr. 25, 6 fr. 20, 4 fr. 15 c.; express 10 fr. 25, 7 fr. 70, 5 fr. 15 c.). From Charleroi to *Namur* (23 M.) in ¾-1¼ hr. (2 fr. 80, 2 fr. 10, 1 fr. 40 c.; express 3 fr. 50, 2 fr. 65, 1 fr. 75 c.).

Ghent, see p. 36. The train crosses the Schelde, and beyond *Meirelbeke* and *Melle* diverges to the S. from the Brussels line (R. 3). The first stations are unimportant.

14 M. *Sotteghem*, where the railway crosses the Brussels and Courtrai line (p. 34). Branch to Renaix, see p. 56.

15½ M. *Erweteghem*; 18½ M. *Lierde-Ste-Marie*.

22½ M. **Grammont**, Flem. *Gheeraardsbergen*, an industrial place with 9200 inhab., on the slope of a hill, the junction of the *Denderleeuw-Ath* line (p. 68). The *Hôtel de Ville* contains an early-Flemish painting of Christ as the Judge of the earth, and the church of *St. Barthélemy* possesses two pictures by *De Crayer*.

The train enters the province of Hainault. Stations *Viane*,

Gammerages, *Hérinnes-lez-Enghien*. At (33 M.) *Enghien* (p. 68) our line is crossed by the Brussels and Tournai railway (R. 11); to Renaix, see p. 56. From (37 M.) *Rognon* a branch diverges to Tubize (p. 182).

40½ M. **Braine-le-Comte** (p. 182). The line to Charleroi and Namur now diverges from that to Mons (R. 19). Carriages are sometimes changed here.

44½ M. *Ecaussines* possesses extensive quarries of blue limestone, which is cut in slabs and exported under the name of Flemish granite. Of the two castles here, the most picturesque is the *Château de Lalaing* (10th cent.), situated on a precipitous cliff. Railways hence to Faurœulx and Erquelinnes and to Lembecq (p. 182). Beyond *Marche-les-Ecaussines* and *Familleureux* the train crosses the Charleroi Canal, and near *Manage* enters a rich coal-district.

50 M. **Manage** is the junction of our line with those to Mons, Haine-St-Pierre, Piéton (see p. 185), and Ottignies.

From Manage to Mons, 15 M., railway in 1 hr. (fares 1 fr. 85, 1 fr. 40, 95 c.). This branch-line intersects a valuable coal-field, called '*Le Centre*', the yield of which is brought into the market by means of an extensive network of railways. In connection with the coal-mines there is a rapidly increasing iron-industry. Stations *La Louvière* (branch to *Haine-St-Pierre* and *Morlanwelz*, see p. 185), *Bois-du-Luc*, *Bracquegnies*, all with extensive mines; then *Havré*, where the old château of that name rises to the left, *Obourg*, noted for its tobacco, and *Nimy*. The *Haine*, a rivulet from which the province derives its name (*Hainault*), is occasionally visible. *Mons*, see p. 183.

The Manage and Wavre Railway (26 M., in 1¼-1¾ hr.; fares 3 fr. 20, 2 fr. 40, 1 fr. 60 c.) is the prolongation of this line to the N., but the trains do not always correspond. At (2½ M.) *Seneffe* a battle was fought in 1674 between Prince Condé and William III. of Orange; and the Austrians were defeated here by the French under Marceau and Olivier on 2nd July, 1794. — 5 M. *Feluy-Arquennes*.

8½ M. *Nivelles-Nord*, to the N. of Nivelles (p. 131); 9½ M. *Baulers*, the junction of this line with that from Brussels to Luttre and Charleroi (p. 131).

14 M. **Genappe** (*Hôtel des Voyageurs*), a village with 1680 inhab., is frequently mentioned in connection with the Battle of Waterloo (comp. p. 118). About 4 M. to the S. is situated **Quatrebras**, which derives its name from the 'four arms' of the roads diverging hence to Charleroi, Nivelles, Brussels, and Namur. Here on 16th June, 1815, a battle was fought between Ney's division and a part of the British army with its German and Belgian contingents. The French numbered about 17,000 men, the Allies 18,000; but of the latter 8000 only were British and German, and on the remaining 10,000 no reliance whatever could be placed. Practically, therefore, the Allies were far outnumbered. At first, shortly after 2 p.m., the success of the French, who were opposed by the Belgians only, was complete; but their progress was soon arrested by the British and German troops, and the battle raged with the utmost fury till dusk. Prodigies of valour were, as usual, performed by the 93rd Highlanders; and most of the German troops (Hanoverians and Brunswickers) behaved with great bravery, although young and inexperienced. At one juncture the Duke of Wellington himself became involved, and only escaped by putting his horse to full gallop. About 4 o'clock the gallant Duke of Brunswick fell, while endeavouring to rally his troops. Towards the close of the battle the tide of success turned decidedly in favour of the Allies. Ney, to his great indignation, now learned that Erlon's corps, which had at first been ordered to support him, and would doubtless have ensured the victory to the French, had received fresh orders from

Napoleon to move towards St. Amand to oppose the Prussians there. The brave marshal's discomfiture was complete, his troops were totally defeated, and under cover of the increasing darkness they retreated to their original position at Frasne.

The village of *Frasne*, the headquarters of Ney on 16th June, lies 3/4 M. beyond Quatrebras, in the direction of Charleroi. The spirited pursuit of the French by the Prussians on the night after the Battle of Waterloo extended thus far, more than 6 M. from the battle-field.

The ruined abbey of *Villers* (p. 208) lies 3 M. to the W. of Genappe.

16 1/2 M. *Bousval;* 18 1/2 M. *Noirhat;* 20 1/2 M. *Court-St-Etienne* (p. 208), where the train reaches the Charleroi and Louvain line. 22 1/2 M. *Ottignies.* Thence to Wavre and Louvain, see p. 208.

Beyond Manage are stations *Godarville*, *Gouy-lez-Piéton*, *Pont-à-Celles*, and (57 1/2 M.) *Luttre* (p. 131). The train traverses a more hilly district, describing numerous curves, and crossing the Charleroi Canal several times. Beyond a deep cutting, a beautiful undulating and wooded district is entered. 61 1/2 M. *Courcelles-Motte* is the junction of the line to Piéton (p. 185) viâ *Trazegnies*, the church of which contains the *Tomb of Gillon de Trazegnies and Jacqueline de Lalaing, by Duquesnoy (branch-line to Jumet, p. 131). 62 1/2 M. *Roux;* 64 M. *Marchienne*, near which, to the W., lies the château of *Monceau*, the property of Baron Houcart, with rich collections of pictures and other works of art.

The lofty chimneys of coal-mines, furnaces, iron-foundries, and glass-works are seen in every direction. There are no fewer than 75 different seams of coal in the vicinity of Charleroi, some of which extend to a depth of 3000 to 4000 ft.

Strangers are usually admitted without difficulty to view the works. The largest establishments at Marchienne (see above) are the 'Alliance' rolling-mills, the 'Monceau' and 'Providence' foundries, F. Thiébault & Co.'s wire-works, and the 'Etoile' glass-works. MM. E. de Cortiez and L. de Nimal possess collections of art that are well worth a visit.

The Brussels Canal is crowded with shipping. The line now reaches the *Sambre*, which it crosses repeatedly before arriving at Namur.

67 M. **Charleroi** (**Beukeleers*, with the Taverne du Cercle, Rue du Collège; **Dourin*, near the station; *Hôtel-Restaurant de l'Espérance*, close by), a town with 23,000 inhab., the centre of the Belgian iron industry, was founded by Charles II. of Spain in 1666, in honour of whom the name (Charnoy) of the village which then occupied the site was changed to Charleroi. Under Louis XIV. it was fortified by Vauban. In 1794 it was besieged four times by the French, to whom it was ultimately surrendered on the eve of the Battle of Fleurus (p. 208), after the garrison had been reduced to the utmost extremities. On 23rd May, 1794, the French were totally defeated here by the Austrian Gen. Kaunitz. The fortifications were reconstructed in 1816, but are now converted into promenades. Near the station is a prison in the Gothic style. The *Musée Archéologique*, in the Boul. de l'Ouest, contains prehistoric, Roman, and Frankish antiquities found in this district, and also a mineralogical cabinet (adm. Sun. 10-5, Mon., Tues., Thurs. 12-5; to strangers at other times also for a fee). The

church of *St. Antoine*, in the lower town, contains good examples of the native painters F. J. Navez (d. 1869) and Portaels (b. 1818). In the upper part of the town (Ville Haute) are the *Palais de Justice* and the church of *St. Christophe*.

Steam-tramways unite Charleroi with (5 M.) *Montigny-Le Tilleul*; (13/4 M.) *Mont-sur-Marchienne*; (2 M.) *Lodelinsart* (p. 208), and (7 1/2 M.) *Châtelet* (see below).

Charleroi-Erquelinnes-Paris, in 6 1/2-8 hrs., see *Baedeker's Paris*. Near (5 1/2 M.) *Landelies* are the ruins of the celebrated abbey of *Aulne*. Farther on is the prettily situated little town of *Thuin-Nord* (Hôtel Beausćjour).

Charleroi-Wavre-Louvain, see R. 26.

From Charleroi to Vireux, 40 1/2 M., railway in 2 hrs. (fares 5 fr. 20, 3 fr. 90, 2 fr. 60 c.). From (12 M.) *Berzée* branch-lines diverge to *Thuillies* (see below) and to *Laneffe*; from (14 M.) *Walcourt*, which contains an ancient Gothic pilgrimage-church, two others diverge to *Florennes* and *Philippeville* and to *Morialmé*. — From (29 M.) *Mariembourg* (Hôtel du Commerce) a branch-railway leads to the ancient and picturesque little town of **Couvin** (*Hôt. du Chemin de Fer*, well spoken of). Mariembourg is the junction for a line from Hastière to Paris viâ Anor and Laon, on which, beyond the Lake of Vivelles, is (10 M.) **Chimay** (*Hôt. de l'Univers; du Commerce; Bellevue*), a town with 3000 inhab., where the beautiful park and château of the prince of that name are situated (no admission). A statue of Froissart, the chronicler, who died at Chimay in 1410, has been erected in front of the Hôtel de l'Univers. — Among the hills of *Scourmont*, 6 M. to the S., is a model-farm belonging to the monastery of La Trappe. — Then *Nismes* (Hôtel du Cheval Volant; du Commerce; Rail. Restaurant). Near the station is the striking *Roche à Lomme*. [A pleasant walk may be taken hence in the valley of the *Viroin* to (2 hrs.) *Olloy*, see below. On a steep rock near *Dourbes* (Au Lion Belge) is the ruin of *Haute Roche*, destroyed by Henry II. in 1554; fine rock scenery.] — Then *Olloy* (see above) and *Vierves*, with a castellated château. — 40 1/2 M. *Vireux*, the French frontier-station, lies on the Meuse, above the fortress of *Givet* (p. 194). Beyond Vireux the line proceeds to Rheims and Paris.

Beyond Charleroi the Namur train crosses the Philippeville road, and passes the numerous metal-works of *Marcinelle*, (69 M.) *Couillet* (branch-line to Jamioulx), and (71 M.) *Châtelineau*, the junction of the lines to *Fleurus* (p. 208), *Jumet* (p. 131), *Lodelinsart* (p. 208), *Gilly*, and Givet. In the church of St. Barthélemy is a handsome tomb of the Merode family. Opposite Châtelineau lies the busy little town of *Châtelet*, with 10,000 inhabitants.

From Châtelineau to Givet, 31 1/2 M., railway in 1 3/4 hr. (fares 4 fr. 20, 3 fr. 10, 2 fr. 10 c.); a branch-line traversing a busy manufacturing and mining district, viâ *Acoz* (branch to *Mettet*, see p. 188), *Gerpinnes* (with a Roman villa; in the church of St. Nicholas the fine Renaissance reliquary of Ste. Rolande), *Oret* (*Morialmé*), *Pavillons* (*Stave*), etc. *Doische* is the last Belgian, *Givet* (p. 194) the first French station.

The Sambre winds through beautiful grassy valleys, sometimes skirting wooded hills. 73 M. *Le Campinaire*; 73 1/2 M. *Farciennes*, with a dilapidated old château; 76 1/2 M. *Tamines*.

From Tamines to Fleurus (p. 208), 5 1/2 M., railway in about 20 minutes; to Gembloux (p. 198), 12 1/2 M., railway in 3/4 hr., viâ *Jemeppe-sur-Sambre* (see below) and (5 1/2 M.) *Spy-Onoz* (p. 191).

From Tamines to Dinant, 29 M., railway in 1 3/4 hr. The chief stations are (13 1/2 M.) *Mettet* (Croix de Bourgogne), junction for the branch-line to Acoz (see above); *Denée-Maredsous* (Hôt. Bellevue), with an interesting Benedictine convent built in 1876; and (20 1/2 M.) *Falaën*. About 1 M. from the last-named station, in the valley of the *Molignée*, are the imposing and

picturesquely situated ruins of the castle of **Montaigle*, the finest relic of the kind in Belgium. This stronghold, founded in the 13th cent. and partly rebuilt after numerous sieges, played a prominent part in the history of the district, and was blown up by the French in 1558, four years after the destruction of Bouvignes (p. 193). In the vicinity are the *Grotte du Sureau* and other prehistoric caverns. — 25½ M. *Anhée*, on the Meuse; 29 M. *Dinant* (p. 193).

To the right is situated the suppressed abbey of *Ste. Marie d'Oignies*, now an extensive mirror-manufactory. Stations: *Auvelais*, *Jemeppe-sur-Sambre* (p. 188), *Moustier*, and *Franière*. To the right of (84 M.) *Floreffe* (Hôtel de la Station), with glass-works, picturesquely situated on an eminence, rises a seminary for priests, formerly a Præmonstratensian abbey. About ¾ M. from the station are stalactite caves, named *Grottes de Floreffe* (adm. 1-3 pers. 3 fr., each additional pers. 2 fr.), at the entrance to which are exhibited some prehistoric relics and Roman coins. *Le Préat*, the hill above the grotto, is surmounted by a castle built in the antique style (restaurant). The recently discovered *Grottes Biernaux*, with curious stalactite formations, are perhaps more interesting (guide in the estaminet to the right of the road, 1-1½ fr. each pers.).

To the left, farther on, are the abbey-buildings of *Malonne*, now a seminary for teachers, with an ancient church. On the hill is a new fort (steam-tramway, see p. 191). — 86½ M. *Flawinne*. The valley of the Sambre here is thickly studded with ancient châteaux, modern villas, and manufactories.

89½ M. **Namur.** — **Hotels.** *Hôtel d'Harscamp, Marché aux Arbres 4 (Pl. C, 3), an old-established house, R. & L. 2½-6, A. ¾, B. 1¼, déj. 3, D. 4, pens. from 10. omn. ¾ fr., good wine; de Hollande, with the Café-Restaurant Aigret, R., L., & A. from 2, B. 1 fr.; Hôtel de la Monnaie, R. 2, B. 1 fr.; Couronne, R., L., & A. from 2, B. 1 fr., well spoken of; de Flandre, very fair, R., L., & A. 3, B. 1, déj. 2, D. 2½ fr.; du Nord, R., L., & A. 2, B. ¾-1, D. 2, S. 1¼ fr.; all opposite the station, with cafés-restaurants; Hôtel St. Loup, Rue du Collège 13, with garden and restaurant; St. Aubin, Place St. Aubin, with restaurant, patronized by Roman Catholic clergy. — *Café Rubens*, Grande Place. — **Restaurant* at the station.

Cabs. Per drive within the inner town, one-horse carr. 1 fr., two-horse 1½ fr., in the suburbs 1½ or 2 fr.; per hour, 2 fr. and 3 fr., every ¼ hr. more 50 c.; at night 10-12 p.m. 50 c. more, 12-5 a.m. double fares. — The 'Caracole', a pretty circular drive over the hill behind the citadel and up or down the valleys of the Sambre and Meuse, takes 1½ hr. (fare 4-6 fr.). — Open carriages to *Marche-les-Dames* (p. 230), and back, with one horse 6-8, two horses 10-12 fr.; to *Dinant* (p. 193), with one horse 15, with two horses, 25 fr.

Post & Telegraph Office at the station (Pl. B, 1).

Baths, Rue des Brasseurs. *River Baths* in the Meuse, above the bridge. — *Swimming Bath*, below the bridge.

Cercle Privé des Etrangers, in the theatre (admission on written application to the president, Place du Théâtre; subscription for a year, 20 fr.), with restaurant, reading, and conversation rooms; in summer concerts on Mon. and Wed., balls on Sat. in a separate building (strangers admitted). — *Concerts*, Tues. and Thurs. in the Park Louise-Marie (see p. 191), 25 c. with chair; on Frid. in the Square Léopold, chair 10 c. — In order to attract visitors the corporation organizes numerous entertainments during the summer-season, including concerts, fire-works, regattas, horse-races, etc.

Steamboat to Dinant and back daily, single ticket 1 fr. 70 or 1 fr.; thrice weekly to Marche-les-Dames, starting from the *Port du Grognon* (Pl. D, 3).

Namur, Flem. *Namen*, the capital of the province, with 32,000 inhab., lies at the confluence of the *Sambre*, which is crossed by several stone bridges, and the *Meuse*, across which a bridge of nine arches leads to the suburb of *Jambes*. From the natural advantages of its position Namur has always been a point of strategic importance, and it was fortified at an early period. It has again become an important link in the chain of fortifications along the Meuse, and is surrounded by a wide circle of nine detached forts. The numerous sieges it has undergone (Louis XIV. in 1692, William III. in 1695) have left few of the older buildings.

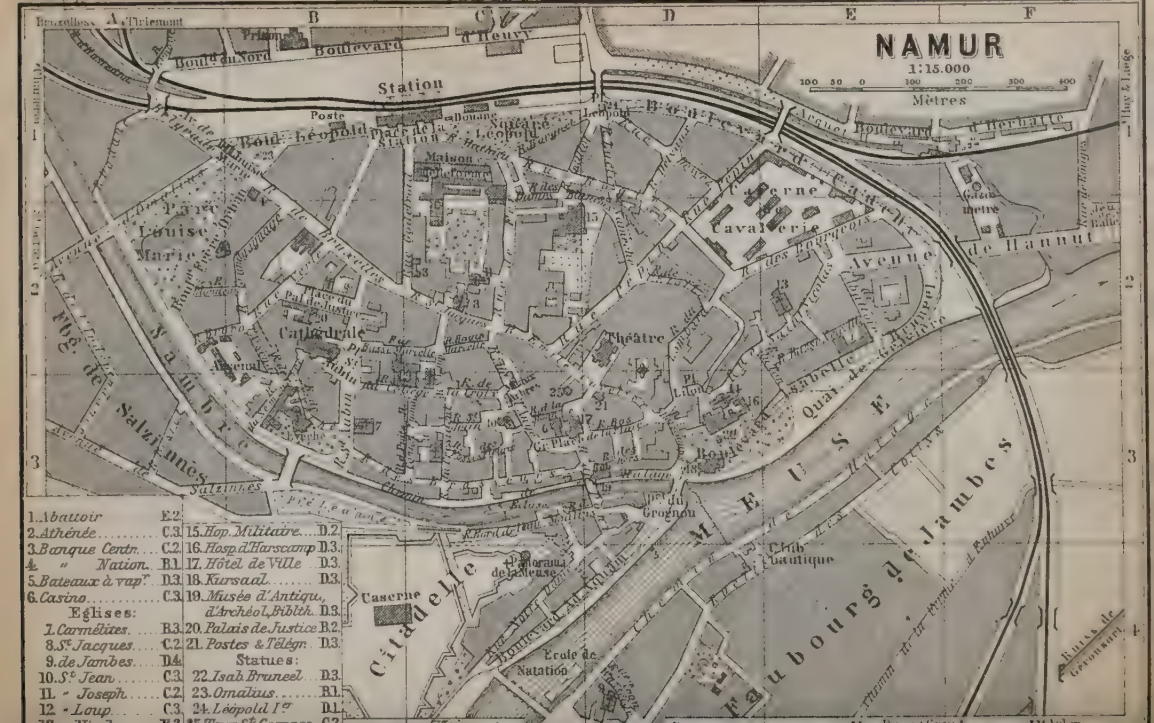
In front of the station, on the site of the old fortifications removed in 1862, is the *Square Léopold* (Pl. C, 1), to the E. of which, in the Place Léopold, rises a *Statue of Leopold I.* by Geefs (Pl. 24). — To the W. of the station extends the Boulevard Léopold, which is embellished with a *Monument to D'Omalius d'Halloy* (Pl. 23), the geologist (d. 1875), and leads to the attractive *Parc Louise Marie* (Pl. A, 2), whence views of the citadel and the suburb of *Salzinnes* are enjoyed.

The Cathedral (*St. Aubin*, or *St. Alban;* Pl. B, 2), built in 1751-67 from the designs of *Pizzoni*, a Milanese architect, is a handsome Renaissance edifice, with a dome and a fine interior.

At the sides of the high-altar are statues of St. Peter and St. Paul in marble, by *Delvaux* (d. 1778), from whose chisel are also the figures of the four fathers of the church, Ambrose, Gregory, Jerome, and Augustine. The left transept contains the marble monument of a Bishop de Pisani (d. 1826), by *Parmentier*. At the back of the high-altar is a tombstone erected by Alexander Farnese to his 'amatissimo avunculo' *Don John of Austria*, the conqueror at Lepanto, who died in his camp near Bouge, 3/4 M. to the N.E. of Namur, 20th Aug., 1578; his body was removed to the Escurial but his heart remains here. The pulpit, carved in wood by *Geerts* (1848), shows the Madonna protecting the city. A painting of Christ in the choir is a copy of *Van Dyck*. The treasury contains a golden crown of the 12-13th cent., set with precious stones, a silver statuette of St. Blaise (end of 14th cent.), and many other objects of value.

The church of *St. Loup* (Pl. 12; C, 3), situated in the Rue du Collège, was erected in the baroque style in 1621-53. The interior is borne by twelve massive pillars of red marble. The choir is entirely covered with black marble, and the barrel-vaulted ceiling with sculptures. A large hole in the latter, made by a shell, is a reminiscence of the siege by Louis XIV. in 1692. The *Athénée Royal* (Pl. 2; B, C, 3) was formerly a Jesuit monastery, to which the church of St. Lupus belonged.

In the Grande Place (Pl. C, D, 3) stand the *Casino* (Pl. 6), and the *Hôtel de Ville* (Pl. 17), with a few modern paintings. To the N. is the *Belfry*, begun in 1388 and rebuilt in the 16th century. To the E. of the Grande Place are the large *Hospice d'Harscamp* (Pl. 16; D, 3) and the church of *Notre Dame* (Pl. 14), the latter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Mètres
Bruxelles
A Tirlemont
Boulevard du Nord
Boulevard d'Ypres
Station
Poste
Square Léopold
Bd. Léopold
Place de la Station
Maison communale
Parc Louise Marie
Cathédrale
Théâtre
Caserne Cavalerie
Avenue de Hannut
Abbaye de Salzinnes
Salzinnes
Quai de Gueldre
Quai de Meuse
Faubourg de Jambes
Citadelle
Caserne
Panorama de Meuse
Ecole de Natation
Club Nautique
Pont du Grognon
Pont de Jambes
Bd. de Gouvernement
1. Abattoir E2.
2. Athénée C3.
3. Banque Centr. C2.
4. " Nation. B1.
5. Bateaux à vap.r D3.
6. Casino C3.
Eglises:
1. Carmélites B3.
8. St Jacques C2.
9. de Jambes D4.
10. St Jean C3.
11. " Joseph C2.
12. " Loup C3.
15. Hop. Militaire D2.
16. Hosp. d'Harscamp D3.
17. Hôtel de Ville D3.
18. Kursaal D3.
19. Musée d'Antiqu., d'Archéol., Biblth. D3.
20. Palais de Justice B2.
21. Postes & Télégr. D3.
Statues:
22. Isab. Bruneel D3.
23. Omalius B1.
24. Léopold I.er D1.

Pepinster
Tirlemont
5e Est de Greenw
Yedrun
Gelbressée
Champion
Bonnine
Serville
Bougy
Rée
Lives
Layers
Mauperet
Samson
Anaay
Wierde
Pairelle
Namêche
Dave
Wepion
Foozi
Bois de Villers
Walgrappe
Profondeville
Arigis
Burnot
Rivière
Rouillon
Godinne
Annevoye
Bioul
Warnant
Anhée
Haut le Wastia
Montaigle
Falmien
Sommière
Bouvignes
Dinant
Leffe
Sorinnes
Waulsort
Hastière
Hermeton
Gochenée
Mesnil St Blaise
Givet
Ste Hilaire
Ste Vierge
Charleville
Beaumont
Namur
Gd Mont

containing the monuments of two Counts of Namur (d. 1391 and 1418). In the garden of the hospice is a statue of its foundress, Isabella Bruneel, Comtesse d'Harscamp (Pl. 22). — The convent of the *Sœurs de Notre Dame*, in the Rue Emile Cuvelier, contains a rich treasury, shown on application to the superior. — On the Meuse is the *Cursaal* (Pl. 18), where concerts take place in summer.

To the left of the lowest bridge over the Sambre, to which the Rue du Pont leads direct from the Hôtel de Ville, is the *Ancienne Boucherie*, now containing the *Musée Archéologique (Pl. 19; D, 3), an extensive collection of antiquities, chiefly of the Roman and Frankish periods. The objects were found in the Roman villas at Anthée, in the Frankish burial-grounds at Furfooz and Samson, and in the Roman burial-ground at Flavion, where a large quantity of enamelled fibulæ came to light. There are also several valuable objects of the prehistoric period and of mediæval and modern times. The museum is open to the public on Sun., 10-1; to strangers daily on payment of a fee (1-3 pers. 1 fr.). Custodian, Rue des Bouchers 7.

The Citadel (Pl. B, C, 4), on a hill between the Sambre and Meuse, is believed by many authorities to occupy the site of the camp of the Aduatuci described by Caesar (De. Bell. Gall. ii. 29). It was fortified by Coehorn (p. 252) in 1691, was restored in 1794 and in 1816-25, and in 1896 was handed over to the municipal authorities, who have laid out an attractive *Park of 160 acres (fine views), on the *Plateau du Donjon*, the hill behind. The park, with its drives and walks, may be reached from the bridge over the Sambre (Pl. B, 3) or from above the bridge over the Meuse (Pl. C, 4). A cable-tramway, opened in 1897, also ascends from the park of *La Plante*, which lies farther up the Meuse. On the highest point (480 ft.) is a *Grand Hotel*, with a hydropathic establishment.

On 20th June, 1815, the Liège and Brussels Gates of Namur were the scenes of hotly-contested engagements between the rear-guard of the French corps under Grouchy and the advancing Prussians. A monument in the *Churchyard*, about 1 M. beyond the Brussels Gate, was erected in memory of the fallen in 1857.

From Namur to Bois du Villers viâ Malonne, 9 M., steam-tramway in about 1¾ hr. (fares 2 fr. or 1 fr. 40 c.). The trains start from the Place de la Station (Pl. B, C, 1). The line, affording pleasant views, skirts the Boulevards, and passes through Salzinnes and along the foot of the citadel. 5 M. *Malonne*, see p. 189. — The *Promenade du Hola*, with a splendid view of the valleys of the Sambre and Meuse, is much visited. About 2-2½ M. to the W. lies Floreffe (p. 189). The next stations are *Bois-de-Villers* and *Lesve*. — In the other direction from the Place de la Station the steam-tramway skirts the Meuse to (5½ M.) *Wépion* (p. 192).

Another steam-tramway leads W. to (9 M.) *Spy-Onoz*, a station on the Gembloux and Tamines railway (p. 191).

Railway to Luxembourg and Trèves, see R. 23; to Liège, see R. 30; to Tirlemont, see p. 201; to Dinant and Givet, see p. 192.

21. From Namur to Dinant and Givet.

RAILWAY to (17½ M.) Dinant in ¾-1 hr. (fares 2 fr. 15, 1 fr. 60, 1 fr. 10 c.); to (31 M.) Givet in 1½ hr. (fares 3 fr. 80, 2 fr. 85, 1 fr. 90 c.). The railway affords but little view of the beautiful valley of the Meuse, and the steamboat journey or walk downwards is much preferable. — STEAMBOAT in summer from Namur to Dinant (comp. the Guide Officiel) once daily in 3¼-3½ hrs. (fares 1 fr. 70 c. or 1 fr.); six locks are passed with 10 min. halt at each. — The left bank of the river is recommended to pedestrians. The village-inns on the banks of the river are generally good, but are often full in summer.

The valley of the Meuse above Namur is narrow, and enclosed by wooded hills and frowning cliffs. The banks are enlivened with picturesque villages and country-houses. Immediately after quitting the station, the train crosses the Meuse, remaining on the right bank until Dinant is nearly reached. 2 M. *Jambes* (p. 192).

5 M. *Dave* (Hôtel du Nord), with an ancient château (restored) and park belonging to the Duke of Fernan-Nuñez (adm. on application to the head-gardener), near which rises the huge and precipitous *Rocher de Neviau*. On the opposite (left) bank is *Wépion* (Delvigne); steam-tramway, see p. 191. — The train passes below the cliffs of *Tailfer* and the rocks of *Frêne*, and beyond a tunnel reaches (8½ M.) *Lustin* (Hôtel du Midi), which is connected by an iron bridge with *Profondeville* and the marble quarries on the left bank. The village of Lustin lies 1½ M. to the E., 555 ft. above the river. Farther on, on the left bank, appear *Burnot* and *Rivière*, with a château. On the right bank, by the railway, is the rock *Frappe-Cul*, with the cavern of *Chauveau*. — 10½ M. *Godinne* (Hôt. Central; Hôt. des Etrangers). On the other side of the river is *Rouillon*, with the château of M. de Montpellier. The numerous towers of the well-preserved castle of *Bioulx* (16th cent.) rise 3 M. to the W. The scenery between Rouillon and Dinant is remarkably picturesque. Above the village rises a precipitous tuffstone-rock, named *La Roche aux Corneilles* ('Roche aux Chauwes' in the patois of the district), from the flocks of jackdaws which generally hover round it. Then, also on the left bank, the château of *Hun*, with a park. On the ridge stands a new château. A tunnel carries the line through the *Rocher de Faulx*.

12½ M. **Yvoir** *(Hôtel des Touristes; Ville de Bruxelles; Hôt. du Bocq)*, at the influx of the *Bocq*, is connected by means of a handsome bridge with the left bank (Hôt. de la Roche). In the vicinity are extensive marble quarries. In the W. lateral valley of the Molignée are several châteaux and a foundry occupying the site of the Cistercian abbey of *Moulins*. — 3 M. to the S.W. are the ruins of *Montaigle* (p. 189).

About 6 M. farther up in the narrow valley of the *Bocq* (best reached by the road viâ *Evrehailles*, *Purnode*, and *Dorinne*) are the village (Cheval Blanc) and château of *Spontin*, of the 17th cent. (one of the towers, 13th cent.), formerly in the possession of the Beaufort-Spontin family. The village-church is interesting. Thence a road continues to follow the pictur

esque valley viâ *Senenne* to the (2½ M.) old château of *Mouffrin* (16th cent., recently restored; park open to the public) and to (1-1¼ M.) *Natoye* (p. 198).

The railway crosses the Meuse, quitting the right bank. On the left bank is *Anhée*, near which is the château of *Senenne*, with a hotel-pension. On the right bank are the ruins of the fortress of *Poilvache*, on a lofty rock, destroyed by the French in 1554 (adm. 50 c.). Somewhat higher up are the ruins of the *Tour de Monay*. Picturesquely situated at the foot of Poilvache is the village of *Houx*, with a château of Count Lévignan. — Farther on we pass *Bouvignes* (Hôt.-Rest. Delens Gilson), one of the most venerable towns in the district, which was formerly engaged in constant feuds with Dinant, but has now dwindled down to a mere village. The old ruined tower of *Crève-Coeur* is a conspicuous object here. A romantic story attaches to it in connection with the siege of the town by the French in 1554. Three beautiful women, left as the sole survivors after the death of their husbands with the rest of the garrison, are said to have thrown themselves from the summit of the tower in sight of the besiegers, and to have been dashed to pieces on the rocks below.

17½ M. **Dinant.** — **Hotels.** *Hôtel des Postes, pleasantly situated, near the station, R. & L. from 2½, A. ¾, B. 1¼, D. 3½, S. 3½, pens. from 7 fr.; *Tête d'Or, with terraced gardens in the rocks, R., L., & A. 3¼-3¾, B. 1, déj. 2½, D. 3, pens. 8-9, omn. ½ fr.; Hôt. Kursaal, on the Meuse, R., L., & A. 4-5½, B. 1¼, déj. 2½ D. 3½, pens. 8-12 fr.; Hôtel des Familles (formerly *Bellevue*), at the bridge, R., L., & A. 2½, B. 1, D. 2½, S. 2, pens. 7-7½ fr.; Hôtel-Restaurant du Cercle Catholique; des Ardennes; Couronne, at the station. — *Dr. William's Hydropathic Establishment.*

Carriages at J. Gigot's, Place St. Nicolas 11: to *Freyr* (p. 194), with one horse 5, two horses 8 fr.

Steamboats. To *Namur*, see p. 190. — To *Bastière* (p. 194) daily in July and August.

Dinant, a town with 7400 inhab., is picturesquely situated on the right bank of the Meuse, at the base of barren limestone cliffs, which are crowned by a fortress. An iron bridge, commanding a fine view, crosses the river to the suburb of *St. Médard* on the left bank, with the railway-station.

In 1467 the inhabitants of Dinant, having roused the anger of Philippe le Bon, Duke of Burgundy, by acts of insubordination, paid dearly for their temerity. The Duke, accompanied by his son Charles the Bold, marched against the town, besieged and took it, and is said to have caused 800 of the population (estimated at 30,000) to be drowned in the Meuse. In 1554 the town was taken by storm by the French under the Duc de Nevers, and plundered. In 1675 it was again taken by the French. The 'dinanderies', or chased copper and brass wares of Dinant were formerly in high repute. The 'couques de Dinant' are cakes not unlike gingerbread.

The church of *Notre Dame*, a handsome edifice of the 13th cent. in the Gothic style, but with a few remaining traces of the transition period, has recently been restored. The portals are worthy of notice. The tower is upwards of 200 ft. in height. — The old *Hôtel de Ville*,

on the Meuse, contains some paintings by *Wiertz* (p. 111), who was born in Dinant. A monument is to be erected to him on the hill on the right bank. — At the back of the church are steps in the rock, 408 in number, leading to the citadel, which was sold in 1879 for 7000 fr. Fine, but limited view from the top (50 c.). — Better views of the town and river are commanded from the garden of the *Casino* (strangers admitted), Rue Grande 27, which rises in terraces, and from the *Jardin de Montfat* (adm. 75 c.), in the Rue En-Rhée. The latter (adm. 75 c.) contains a cavern called the *Grotte de Montfat*, from which a spiral staircase leads up a narrow shaft to the highest point of the garden. The neighbouring *Palais de Justice* is a tasteful modern building in the Renaissance style. — A path descends behind the citadel to the *Fonds de Leffe*, a narrow rocky ravine with numerous water-mills, so called after *Leffe*, the N. suburb of Dinant.

From Dinant to *Jemelle* (*Trou de Han*, etc.), see R. 22; to *Tamines*, p. 188.

The railway to Givet continues to follow the left bank of the Meuse. On the right bank appear the houses of the suburb of *Les Rivages*, and (1 M. above Dinant) the bold pinnacle of rock called the *Roche à Bayard* (the name of the horse of the 'Quatre Fils d'Aymon', which left a hoof-mark here as it sprang over the valley, when pursued by Charlemagne). In the vicinity are quarries of black marble. Farther on we see the long viaduct of the Lesse valley railway and the village of Anseremme (p. 195), on the right bank.

A short tunnel carries the railway through the cliffs of *Moniat*, beyond which we pass one of the finest points in the valley of the Meuse. Here is situated the *Château of Freyr* (said to be named after the goddess Freya), the ancestral seat of the Beaufort-Spontin family, with well-kept gardens, situated at the foot of wooded hills on the left bank of the river. Easily accessible stalactite cavern in the vicinity. Opposite, precipitous rocks of grotesque shapes rise immediately from the river.

22½ M. *Waulsort* (Hôtel de la Meuse; *Hôtel-Pens. Martinot), with a large château (formerly a Benedictine abbey) and fine garden. Opposite is the *Rocher du Chien* and farther up are the scanty ruins of the *Château Thierry*. — 26 M. *Hastière-Lavaux* (*Hôtel de Bellevue, plain; Hôt. d'Hastière; du Midi), junction of the line viâ Doische to Mariembourg (p. 188). On the right bank of the Meuse, here spanned by a handsome new bridge, is the abbey-church of *Hastière*, founded in the 7th cent.; the present building is a basilica of 1033, with a choir of 1260 (recently restored). — 28½ M. *Heer-Agimont*, with the Belgian custom-house, and near the ruined *Château Agimont*. On the right bank red marble is quarried. — We then cross the French border.

31 M. **Givet** (**Mont d'Or*, R. 2½-5, B. 1, D. incl. wine 3½, omn. ½ fr.; *Ancre*), with 7000 inhab., picturesquely situated on the Meuse, which is crossed by a bridge here (fine view), consists

of *Givet-St-Hilaire* on the left bank, at the base of the steep hill on which the fort of *Charlemont* lies, and *Givet-Notre-Dame* on the right bank. Givet-St-Hilaire contains the church of St. Hilaire, built by Vauban, and a monument to the composer *Méhul* (d. 1818), who was born here. The fortifications of the town were razed in 1892.

Givet is connected with Charleroi by two railways, the Vireux-Mariembourg-Charleroi (p. 188), and the Givet-Acoz-Châtelineau line (p. 188); journey by the former 4¼, by the latter 2¼ hrs.

From Givet to Sedan, 48 M., railway in 2½ hrs., viâ *Mézières-Charleville* (Hôtel du Nord, at the station), two towns adjoining each other, with 6600 and 16,900 inhab. respectively.

Sedan (*Hôtel de l'Europe; Croix d'Or*), a prettily situated town with 20,100 inhab., formerly fortified. Here a memorable battle took place between the Germans and French on 1st Sept., 1870, terminating in the total defeat of the latter and the capture of the emperor and 83,000 men (including 1 marshal, 39 generals, 230 staff-officers, and 3000 other officers). The French army numbered 124,000 men, the German 240,000, but part of the latter only was actually engaged. Carriages and guides to the battle-field may be obtained at the hotels.

Those who desire only a rapid visit to the battlefield before returning viâ Metz, should alight at *Donchery*, the station before Sedan. From the station we proceed straight on through the village, cross the Meuse, and follow the Sedan road on the left bank.

At the (1¼ M.) cross-roads (about 590 ft. above the sea-level) below *Frénois*, the road to the left leads in a few minutes to the château of *Bellevue*, where on the morning of Sept. 2nd the capitulation was signed by General v. Moltke and General de Wimpffen, and where a little later the meeting between King William of Prussia and Napoleon III. took place. The road to the right leads in about 1½ M. to a height to the S.W. of Frénois, where King William had his headquarters during the battle, and where on the evening of Sept. 1st he received Napoleon's letter. As we continue to follow the road to Sedan we have a survey of the hilly district beyond the Meuse to the N.E., which was the scene of operations of the N. wing of the French army, and of the desperate charges of the French cavalry at *Floing*. All the N. heights were occupied by the Prussians on the evening of Sept. 1st, while the Prussian guards, forming part of the army of the Meuse, advanced from the N.E.

Sedan lies about 1½ M. from the cross-roads near Bellevue. We enter the town through the suburb of *Torcy*, where the station (now removed farther to the S.E.) stood before 1870, cross the Meuse, and reach the market-place, in which stands a monument to Marshal Turenne, born at Sedan in 1611. Thence turning to the right (S.E.) we traverse the suburb of *Balan* to (¾ hr.) *Bazeilles*, the possession of which was obstinately contested for seven hours on the day of the battle. At the N. end of the village is the small tavern 'A la Dernière Cartouche', which was the only house in the village that escaped the flames, and now contains a 'Musée' of relics connected with the battle. A pyramid in the adjoining cemetery marks the common grave of more than 2000 French and Germans. The railway-station of Bazeilles is at the S. end of the village, ½ M. farther on.

22. From Dinant to Jemelle. Han-sur-Lesse.

23 M. Railway in 1¼ hr. (fares 3 fr. 50, 2 fr. 65, 1 fr. 75 c.).

Dinant, see p. 193. The railway ascends the left bank of the Meuse and crosses it by means of a long viaduct.

1¾ M. *Anseremme* (*Hôtel des Etrangers; Repos des Artistes), a pretty village surmounted by overhanging cliffs, near the mouth of the *Lesse*, up the valley of which the railway runs.

A pleasant excursion may be made into the Valley of the Lesse, the curious cliff-formations of which are covered with a thick growth of trees and pierced with numerous caves. The paths are sometimes fatiguing, and local guides are useful. The road quits Anseremme near the Hôtel Repos des Artistes and leads over the hill on the right bank of the Lesse to the modern château of *Lesse* and to a (2½ M.) mill (Inn), whence we ferry over to the left bank, in order to obtain a view of the castle of *Walzin* (see below) and of the grotesque rock-formations on the right bank. A rough path leads hence along the wooded left bank to (3 M.) *Chaleux*, whence we ferry to the right bank. A steep path ascends to the high-lying village of (1 hr.) *Furfooz;* fine retrospect of the valley from the top. Near Furfooz are the prehistoric grottoes *Trou des Nutons*, *Trou du Frontal*, and *Trou Rosette* (guide, 1 fr.). We now proceed to the E. to the (2¼ M.) ancient château of *Wèvе* or *Celles*, picturesquely situated in a lateral valley; farther up is the modern château of *Miranda*, in the English Gothic style; both belong to Count Liedekercke Beaufort. Farther on we reach Celles (see below).

Numerous bridges and tunnels are passed as the train ascends the valley of the Lesse. To the left, on the right bank of the stream, is the modern château of *Lesse*, and farther on, romantically situated on a precipitous cliff, is the castle of *Walzin* (13th cent.), once the property of the De la Marck family, now of M. Brugmann. A little farther up, on a lofty crag, rises the tower of *Cavrenne*.

6 M. *Gendron* is the station for the village of *Celles*, with its ancient Romanesque church, 2½ M. distant. — To the left, beyond the *Ivoigne*, appear the towers of the royal château of *Ardenne*.

9½ M. *Houyet* (Hôtel de la Lesse) is the junction of a branch-line to (6 M.) *Beauraing* (Hôt. du Centre; du Sud), which is now being extended to (6 M. farther) *Givet* (p. 194). The fine château of Beauraing with its art-treasures, was burned in 1889.

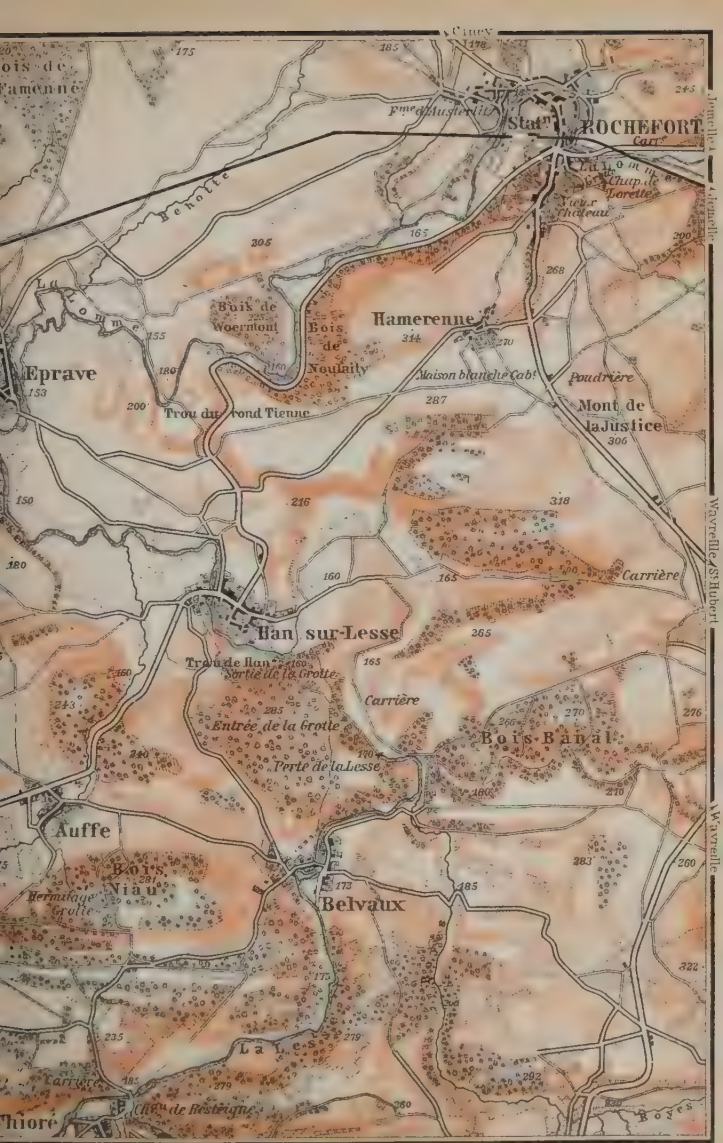
12 M. *Havenne;* 12½ M. *Wanlin;* 13½ M. *Vignée*, near which is the royal château of *Ciergnon*. — 15 M. *Villers-sur-Lesse*.

18 M. **Eprave** *(Hôtel Malarm; Hôtel Marneffe)*, at the confluence of the *Lomme* and the Lesse, is the station for the Grottoes of Han-sur-Lesse (see below; information obtained at the hotels).

In the **Trou du Rond Tienne**, to the E. of Eprave, the branch of the Lomme which disappears in the grottoes of Rochefort (p. 196), bursts forth again to the light of day. — In the vicinity is an interesting Roman camp, where numerous coins have been found; also Celtic and Frankish graves.

20½ M. **Rochefort** (**Hôtel Biron*, *Hôtel de l'Etoile*, in both R., L., & A. 1½-2, B. ¾, déj. 2, D. 2½, pens. 5-6 fr.; *Hôtel Rogister*, pens. from 4½ fr.), with 2400 inhab., formerly the capital of the County of Ardennes, occupies an elevated site on the *Lomme*, commanded by the ruins of an old castle (adm. 50 c.; view). The Romanesque *Church*, erected after plans by Cluysenaer in 1871, is noteworthy. Fine view from the *Loretto Chapel*. Opposite is the modern château of *Beauregard*. The environs are remarkable for a number of curious caverns in the limestone rock.

The entrance to the **Grotte de Rochefort**, one of the finest and most easily visited, is at the upper end of the town. It is the property of a company which has also built a *Casino*, with 'Salles de Jeu' etc. Admission to the grotto 4 fr. (reduction for parties). A rapid visit to it takes 1¼-2 hours. The '*Salle des Merveilles*', '*Salle du Sabbat*' (said to be ap-



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wards of 200 ft. high), '*Val d'Enfer*', and '*Les Arcades*', the finest points, are illuminated with magnesium and Bengal lights.

23 M. *Jemelle* (p. 198).

Eprave and Rochefort are the usual starting-points for visitors to the Grotto of Han-sur-Lesse, which lies 2½ M. from the former and ¾ M. from the latter. In summer the omnibuses of the Hôtel Biron ply regularly from Rochefort to the Grotto (return-fare 2 fr.).

The village of **Han-sur-Lesse** *(Hôtel de Bellevue & de la Grotte*, R., L., & A. 1½ fr., B. 60 c., déj. 2, D. 2½, pens. 4½ fr.; **Hôtel du Pavillon*, R., L., & A. 3, B. 1, déj. 2, D. 2½, pens. 6, omn. 1 fr.) lies on the N. side of a range of hills, through which the *Lesse* forces its way by the so-called *Trou de Han* or *de Belvaux*.

The entrance to the **Trou de Han* lies about 1½ M. from Han, on the S. side of the above-mentioned range of hills; the omnibus from Rochefort drives direct to the cavern without touching at Han. The pedestrian should, however, secure the services of a guide at the hotel in Han (one of the brothers Lanoy).

Admission for a single visitor 7 fr.; two or more, 5 fr. each; 2 fr. more is exacted for awakening the echoes by a pistol-shot, for 1-4 pers., and 50 c. for each additional person; fee to the guide extra. The *Guide-Album du Voyageur à la Grotte de Han* (1½ fr.) contains a good plan of the entire cavern, the visit to which occupies 2-4 hrs.

The *Trou de Han* is nearly 1 M. in length and consists of a series of chambers, opening into each other, and varying in height. The numerous stalactite-formations have been fancifully named in accordance with their forms: *Trône de Pluton*, *Boudoir de Proserpine*, *Galerie de la Grenouille*, etc. The most imposing chambers are the **Salle du Dôme*, which is 500 ft. long, 450 ft. wide, and 180 ft. high, and the *Merveilleuses*, four chambers with the most beautiful stalactites. Visitors emerge at the other end in a boat. August, September, and October are the best months for inspecting the cavern; in spring the swollen state of the river often renders access impossible. The cave has been visited by tourists since 1814. The stalactites have unfortunately been sadly blackened by torches.

Scarcely ½ M. farther on is the *Perte de la Lesse*, also well worth a visit, where the river dashes into a subterranean abyss.

23. From Brussels to Luxembourg viâ Namur.

137 M. Railway in 6½ hrs. (fares 22 fr., 16 fr. 45, 8 fr. 70 c.).

The trains start from the *Station du Quartier Léopold* (p. 70), and most of them also from the *Station du Nord*. — 1 M. *Etterbeek*, a suburb of Brussels, whence the line to *Tervueren* diverges. The next stations, *Watermael*, *Boitsfort*, and *Groenendael* (with a ruined convent) are favourite resorts of the citizens of Brussels (horse races, see p. 75). From (9 M.) *La Hulpe*, with the imposing château of *Argenteuil*, built by Cluysenaar, the property of Count de Meeus, a glimpse is obtained to the right of the Mound of the Lion (p. 127) on the distant field of Waterloo. On the left, near *Rixensart*, is a château of Count Merode.

15 M. **Ottignies** is the point of intersection of the Louvain-Charleroi (R. 26) and Louvain-Manage-Mons (p. 186) lines. —

17½ M. *Mont St. Guibert*, with pretty environs. On the right is the château of *Birbaix*, with fine gardens. At *Chastre* the Province of Brabant is quitted, and that of Namur entered. — 24 M. *Gembloux*, junction for the lines to Fleurus and Ramillies-Landen (p. 202) and for a branch-line to Tamines (p. 188). An old abbey here contains the royal agricultural institution. 28½ M. *St. Denis-Bovesse*; 31 M. *Rhisnes*. About 1½ M. hence is the interesting château of *Falize*, on the left side of the picturesque Houyol valley. The train passes through several cuttings in the blue limestone rocks, and affords a strikingly picturesque view of —

35 M. **Namur** (see p. 189).

The line now intersects the *Forest of Ardennes*, a wild, mountainous district, affording many picturesque views. Immediately after quitting Namur the train crosses the Meuse and commands another remarkably fine panorama of the town and its citadel. 37 M. *Jambes;* 40½ M. *Naninne;* 45 M. *Courrière;* 46 M. *Assesse;* 49½ M. *Natoye*. The line runs hence to Ciney through the valley of the upper *Boeq* (comp. p. 192). — 53 M. *Ciney* (Hôtel du Commerce; Grand Hôtel; Bellevue; Hôt. du Condroz), the capital of the *Condroz* (Condrusi of the Romans), as the district between the Meuse and Ourthe was once called, boasts of a handsome new town hall (route to Huy and Landen, see p. 228). — 59 M. *Leignon;* 59½ *Haversin*, 1½ M. to the S.E. of which is the sumptuous château of *Serainchamps*, formerly in the possession of the De la Marcks, now the property of the Marquis of Senzeilles.

From (65½ M.) *Aye* an omnibus runs (in ½ hr.; ½ fr.) to *Marche* (p. 224). — 66½ M. **Marloie** *(Hôtel Lambert)*, where the direct line to Liège *(Ligne de l'Ourthe)* diverges (p. 224). The line now descends considerably, and affords a beautiful view of the valley of the Wamme to the left. — 70½ M. **Jemelle** *(Hôtel Ledoux)*, with numerous marble and limestone quarries and lime-kilns, lies on the *Wamme* and the *Lomme*, a tributary of the Lesse. Hence to *Dinant*, see R. 22. — About 1½ M. from Jemelle are the remains of a Roman villa.

72½ M. *Forrières*. 76 M. *Grupont* (Hot. Masset). A steam-tramway plies hence to (15½ M.). Beauraing (p. 196), viâ *Tellin*, *Wellin* (Hôt. de l'Univers), at the junction of the road to Han-sur-Lesse (p. 197), and *Revogne*, with a stalactite grotto (adm. 2½ fr.). — The train follows the sinuosities of the *Lomme*. To the left, on a rocky buttress, rises the strikingly picturesque *Château Mirwart*, with its five towers.

From (82½ M.) *Poix* (Hôt. Guillaume) a branch-railway runs in 25 min. to (4½ M.) **St. Hubert** *(Hôtel du Luxembourg)*, a town with 2500 inhab., celebrated for the chapel containing the relics of the saint who has given his name to the place. The abbey has been converted into a Reformatory for young criminals. The *Church*, in the late-Gothic style, with double aisles and interesting crypt,

dates from the 16th cent. (façade and towers erected in 1700). A chapel to the left of the choir contains the cenotaph of St. Hubert, adorned with bas-reliefs by *W. Geefs*, and the choir itself has some fine wood-carving. The forest of St. Hubert is one of the largest in Belgium.

St. Hubert, the tutelary saint of sportsmen, was once a profligate and impious prince, who did not scruple to indulge in the pleasures of the chase even on the solemn fast-days appointed by the Church. While thus irreverently engaged on the holy fast of Good Friday, he suddenly beheld the miraculous apparition of a stag with a cross growing out of its forehead between its antlers. Thus warned by Heaven of the danger of adhering to his sinful courses, he at once desisted from the hunt, voluntarily relinquished all the honours and advantages of his noble rank, and determined thenceforth to devote himself to a life of piety and self-abnegation. He accordingly presented the whole of his fortune to the Church, became a monk, and founded the abbey and church which are still called by his name. The holy man is said to have enjoyed miraculous powers during his life-time, and long after his death numerous miracles were wrought by means of his relics.

85 M. *Hatrival.* — 91 M. *Libramont* (Hôtel Bellevue, plain), on the watershed between the Lesse and the Semois, is the station for *Recogne*, a village to the right, on the road to Bouillon (p. 200) and Sedan, the route by which Napoleon III., accompanied by French and Prussian officers and a Belgian escort, proceeded to Libramont on 4th Sept., 1870, to take the train for Germany.

From Libramont to Gouvy, 36½ M., branch-railway in 1½-2¼ hrs. (fares 4 fr. 50, 3 fr. 35, 2 fr. 25 c.). Stations: *Bernimont*, *Wideumont-Bercheux*, *Morhet*, *Sibret*. — 18 M. **Bastogne** (*Le Brun; Collin*), an old town of 2000 inhab., surnamed *Paris-en-Ardenne*; the church, dating from the 15th cent., contains some curious vaulting, ancient mural paintings, and a figure of St. Christopher executed in 1520. A branch-railway runs from Bastogne, viâ (5 M.) *Benonchamps*, *Schimpach*, and *Schleif*, to *Wiltz* (p. 241), and through the idyllic valley of the Wiltz viâ *Merckholz* (p. 240) to *Kautenbach* (p. 240) in the grand-duchy of Luxembourg. — From (24 M.) *Bourcy* a steam-tramway plies to (7½ M.) **Houffalize** (*Hôt. des Postes; des Ardennes*, pens. 5 fr.; *de Luxembourg*), a picturesquely situated town with 1300 inhab., the capital of the upper valley of the Ourthe, with a ruined castle. — 28 M. *Tavigny*. — 36½ M. *Gouvy*, see p. 222.

Another branch-line runs from Libramont to (7½ M.) *Bertrix* (p. 200).

96½ M. *Longlier*, station for *Neufchâteau* (Hôtel des Postes; des Etrangers), with 2000 inhab., once fortified, lies ¾ M. to the right. — 101 M. *Lavaux*; 103 M. *Mellier*. — 106 M. *Marbehan* (*Cornet's Inn; Gillet-Rogier), with a new church. A branch-line diverges here to *Ste. Marie*, *Croix-Rouge*, *Ethe*, and (16 M.) *Virton* (p. 200).

110½ M. *Habay*; 113½ M. *Fouches*.

119½ M. **Arlon,** Flem. *Aarlen* (**Hôtel du Nord*, R., L., & A. 3, B. 1, D. 2½, S. 2, omn. ½ fr.; *Maison Rouge; Hôtel Central*, in the market-place; *Café de la Bourse*), a prosperous town with 7200 inhab., situated on a plateau, 1330 ft. above the sea-level, is the capital of the Belgian province of Luxembourg. It was the *Orolaunum* of the Antoninian itinerary, and was once fortified. Fine view from the terrace adjoining the church and from the military hospital. The *Provincial Museum* contains a collection of Roman

antiquities found in the neighbourhood, including some interesting stone-carvings. Steam-tramway to Ethe (see p. 199). — About 3 M. to the E., on the Luxembourg frontier, lies the ruined Cistercian abbey of *Clairfontaine*.

From Arlon to Longwy (for *Longuyon* and *Nancy*), 15½ M., railway in ¾ hr. (fares 1 fr. 90, 1 fr. 45, 95 c.). Intermediate stations: *Autel-Bas*, *Messancy*, *Athus* (see below), and *Mont St. Martin*. (At *Autel-Haut* are an interesting old church partly of the 10th cent., and a château of the 13th cent.) — *Longwy* (Hôtel de l'Europe) is the French frontier-station and seat of the custom-house.

From Arlon to Gedinne, 70 M., railway in 3¾ hrs. (fares 8 fr. 60, 6 fr. 45, 4 fr. 30 c.). — As far as (10 M.) *Athus* (branch to Petange, see below), the line is the same as that to Longwy. It then turns to the W. 15 M. *Halancy*; 19 M. *Signeulx*; 21½ M. *Ruette*.

25½ M. **Virton** (*Hôtel Continental; Cheval Blanc*), the junction of the line from Marbehan (p. 199) to *Montmédy* in France, is a prettily-situated little town with 2500 inhab., whose chief occupation is farming and cattle-breeding. Various Roman coins and antiquities have been found in the neighbourhood.

29 M. *Meix-devant-Virton*; 33½ M. *Belle-Fontaine*; 37½ M. *Izel*.

40½ M. **Florenville** (**Hôtel du Commerce; Poste*), a small town on the *Semois*, from which many pleasant excursions may be made into the forest of Ardennes. Roman and Frankish antiquities in the vicinity. [The winding valley of the Semois, from Izel (see above) to its junction with the Meuse at *Monthermé* (see *Baedeker's Northern France*), is very picturesque. Good quarters may be found at Florenville and Bouillon (see below) and also at *Herbeumont* (Hôt. Vasseur), up-stream, and at *Alle* (*Hôt. Hoffmann; du Commerce), down-stream.] — About 7½ M. to the S. of Florenville lie the ruins of the abbey of *Orval*, founded in 1124. The church was rebuilt in the 16-17th centuries. Adjacent is a tolerable inn.

47½ M. *Straimont*; 49½ M. *St. Médard*; 53½ M. *Bertrix* (Hôt. des Postes; branch to Libramont, see p. 199). — From (61 M.) *Paliseul* (Hôtel des Ardennes) a steam-tramway (fares 1 fr. 15, 80 c.) plies to (10 M.; ¾ hr.) *Bouillon* (*Hôtel de la Poste; Hôtel des Ardennes), a little town dominated by the stately ancestral castle of Godfrey of Bouillon. Here Napoleon III. spent the night of 3rd-4th Sept. 1870 in the Hôtel de la Poste. To the S.E. of Bouillon lie *Les Amerois*, a château and park of the Count of Flanders. From Bouillon to Sedan (p. 195), about 9½ M. by road. — 65 M. *Graide*. 70 M. *Gedinne* (Lion d'Or; Hôt. de la Poste).

123 M. *Autel-Bas* (see above); 125½ M. *Sterpenich*. — 126 M. *Bettingen* (Luxembourg custom-house; luggage examined), the junction for the line from Ettelbrück (p. 241) to Petingen (p. 241). 128 M. *Kapellen*; 130 M. *Mamer*; 132½ M. *Bertringen*.

136 M. *Luxembourg*, see p. 243.

24. From Brussels to Liège viâ Louvain.

62 M. Railway in 2-3 hrs. (fares 7 fr. 60, 5 fr. 70, 3 fr. 80 c.; express 9 fr. 45, 7 fr. 10, 4 fr. 75 c.).

The train starts from the *Station du Nord*, and traverses an agricultural and partly-wooded district. At (2 M.) *Schaerbeek* the Malines line diverges (p. 132). 3½ M. *Haren* (Sud; comp. p. 132). 5 M. *Dieghem*, noted as a pilgrimage-resort and for its fair; steam-tramway to Haecht (p. 136) and to Schaerbeek (Brussels), see p. 74. 6 M. *Saventhem*, the parish-church of which contains a picture by Van Dyck, representing St. Martin dividing his cloak, a gift of the

master himself; 9½ M. *Cortenberg;* 13 M. *Velthem;* 15 M. *Hérent*, to the left, the large church of the former abbey of *Vlierbeek*.

18 M. **Louvain**, see R. 25.

Branch-line hence to the N. to *Rotselaar* (with the old tower of *Terheiden* rising from a pond in the neighbourhood) and (10 M.) *Aerschot*, a station on the Antwerp and Hasselt line (p. 179), and thence viâ *Westmeerbeek* (p. 136) and *Norderwyk-Morckhoven* to *Herenthals* on the Turnhout and Tilburg line (p. 137). — Steam-tramway to *Jodoigne* (see below).

From Louvain to Charleroi, see R. 26.

From Louvain to Malines, see p. 136.

Beyond Louvain the abbey of *Parc* (p. 207) is seen on the right.

21 M. *Corbeek-Loo*. 25 M. *Vertryck*.

29½ M. **Tirlemont**, Flem. *Thienen* (**Hôtel du Nouveau Monde*, near the station; *Hôtel Ponsaerts*, in the market-place), a clean and well-built town with 13,000 inhab., was once like Louvain occupied by a much larger population. The limits of the town, which are nearly 6 M. in circumference, now enclose a large extent of arable land. In the spacious market-place is situated the church of *Notre Dame du Lac*, finished only in the choir (1297) and transepts (15th cent.). The *Church of St. Germain*, partly Romanesque, has early-Gothic triforium and windows. The axis of the choir forms an angle of 7° with that of the nave. The high-altar-piece is by Wappers. Both churches have recently been restored. The celebrated Jesuit Bollandus (d. 1655), the first compiler of the *Acta Sanctorum*, was probably a native of Tirlemont.

From Tirlemont to Diest (p. 179), 19½ M., branch-railway in about 1 hr. (fares 2 fr. 50, 1 fr. 90, 1 fr. 25 c.), viâ *Neerlinter*, *Geet-Betz*, and *Haelen-lez-Diest*.

From Tirlemont to St. Trond and Tongres, 28 M., railway in 1½ hr. (fares 3 fr. 45, 2 fr. 60, 1 fr. 75 c.). — 6½ M. *Neerlinter* (see above). — 9½ M. **Léau**, Flem. *Zout-Leeuw* (*Café-Restaurant Bruxellois*, near the station), formerly a fortress, with a handsome late-Gothic *Town Hall* (16th cent.) and the Gothic church of **St. Leonhard* (13th and 14th cent.). The latter, one of the few churches that were not spoiled in the 16th cent., contains Gothic carved altars with early-Flemish and Renaissance paintings (beginning of 16th cent.; in the right aisle), a collection of admirable Gothic bronze works of the 15th cent., unequalled in any other church in the Netherlands (censers, fonts, lectern in the form of a eagle, six-light candelabrum, 23 ft. in height, tabernacle-railing), and a magnificent *Tabernacle sculptured in stone, 52 ft. high, one of the finest works of the Belgian Renaissance, executed in 1554 by *Cornelis de Vriendt*, architect of the Antwerp Hôtel de Ville, by order of Martin de Wilre, Seigneur of Oplinter, who is buried beside it. — 12½ M. *St. Trond* (p. 202), the junction for the Landen-Hasselt line. — 16 M. *Ordange;* 20½ M. *Looz;* 24 M. *Pirange*. — 27 M. *Tongres*, see p. 366.

From Tirlemont to Namur, 27½ M., railway in 1½ hr. (fares 3 fr. 35, 2 fr. 50, 1 fr. 70 c.). Stations unimportant. From *Jodoigne* a steam-tramway runs to Wavre (p. 208); to Louvain, see above. — 13 M. *Ramillies* is the junction of the Landen and Gembloux line (see p. 202). — From (16 M.) *Noville-Taviers* a branch-line runs to *Embresin;* and from *Eghezée* a steam-tramway plies to Andenne (p. 230). — *Namur*, see p. 189.

Beyond (33 M.) *Esemael* the line intersects the plain of *Neerwinden* (the village lies to the left), the scene of two great battles. In the first of these, on 29th July, 1693, the French under Marshal Luxembourg defeated the Allies under William III. of England.

In the second the French under Dumouriez and Louis Philippe (then '*General Egalité*', afterwards king of France) were defeated by the Austrians under the Prince of Cobourg (great-uncle of the late king Leopold), and driven out of Belgium (18th Mar., 1793).

38 M. **Landen** *(Hôtel de la Hesbaye)*, the junction of several lines, is historically interesting as the birthplace of Pepin the Elder, the majordomo of the royal domains of the Austrasian monarch Dagobert I. (628-38). He died here about the year 640, and was buried at the foot of a hill which still bears his name; his remains were afterwards removed to Nivelles (p. 131).

From Landen to Hasselt, 17½ M., branch-line in ¾-2 hrs. (fares 2 fr. 20, 1 fr. 70, 1 fr. 10 c.). This route presents few attractions. 6½ M. **St. Trond**, Flem. *St. Truiden (Hôtel du Commerce)*, with 13,500 inhab., is the most important station. In the spacious Grande Place is the *Hôtel de Ville*, added in the 18th cent. to the Belfry of 1606. The Gothic church of *Notre Dame* (13-15th cent.; tower and W. façade modern) contains a fresco of the Last Judgment (over the choir) and various other paintings of different dates. The tower of the *Seminary* Church is a relic of the old abbey of St. Trudo. The tower of *St. Martin's* bears an equestrian statue of the saint. *St. Francis's* (17-18th cent.) has a spacious interior. St. Trond is the junction for the Tirlemont-Tongre line (see p. 201). 17½ M. *Hasselt*, see p. 179.

From Landen to Gembloux *(Fleurus* and *Charleroi)*, 23 M., railway in 1 hr. (fares 2 fr. 80, 2 fr. 10, 1 fr. 40 c.). Stations: *Jauche*, *Autre Eglise*, (12 M.) *Ramillies* (p. 201), (23 M.) *Gembloux* (p. 198), *Fleurus*, and *Charleroi* (see p. 187). About 1 M. to the E. of Jauche or Autre Eglise is **Folx-les-Caves**, with curious subterranean quarries, like those of Valkenburg, worked at a very early period (guide in the adjacent brewery).

Landen is also the junction for a line coming from *Ciney*, which intersects the Namur-Liège line at *Huy* (see p. 198).

Next stations *Gingelom*, *Rosoux-Goyer*, and (47 M.) *Waremme*, beyond which the line crosses the ancient and well-preserved Roman road, called by the country-people *Route de Brunhilde*, which extended from Bavay *(Bavacum Nerviorum)*, near Mons, to Tongres. The latter was the capital of the ancient province of *Hesbaye*, the natives of which were famed for their strength and bravery, as the old proverb, '*Qui passe dans le Hesbain est combattu l'endemain*', suggests. — Steam-tramway to *Oreye* and *Huy*, see p. 228.

50½ M. *Remicourt*. Beyond (53 M.) *Fexhe-le-Haut-Clocher* the land of the Brabanters, a somewhat phlegmatic race of Germanic origin, is quitted, and that of the active and enterprising Celtic Walloons entered. A smiling and highly-cultivated district is exchanged for a scene of industrial enterprise. Numerous coal-mines, foundries, and manufactories are passed in the vicinity of (58 M.) *Ans*, which lies 490 ft. higher than Liège. Branch-line to *Liers* (p. 366); steam-tramway viâ *Oreye* to Waremme (see above) and to St. Trond (see above). — 60½ M. *Haut-Pré*.

The line now descends rapidly (1 : 30), affording a fine view of the populous city of Liège and the beautiful valley of the Meuse.

62 M. *Liège*, see p. 209.

LOUVAIN. LÖWEN.

1 : 32.000

0 100 200 300 400 500 600 700 800 900 1000

Mètres

1. *Académie des Beaux-Arts* . E. 2.
2. *Cabinet d'histoire naturelle* D. E. 3.
3. . . . *de physique* . . . D. E. 3.
4. *Casernes* . D. E. 3. E. 3. E. 2.
5. *Collége Adrien VI.* . . . E. 3.
6. . . . . *Marie-Thérèse* E. 3.
7. . . . . *Saint-Esprit* . . D. 3.

Églises:

8. *du Béguinage* . . D. 4.
9. *des Jésuites.* . . . D. 3.
10. *N.D. des Dominicains* D. 3.
11. *N.D. des Fièvres* . . E. 3.
12. *Ste Gertrude* . . D. 2.
13. *S. Jacques* . . D. 2.
14. *S. Joseph* . . . E. 3.
15. *S. Michel* . . . E. 3.
16. *S. Pierre* . . . E. 2. 3.
17. *S. Quentin* . . . D. 4.
18. *Entrepôt (neuf)* . . D. 1.
19. *Grand Auditoire* . . E. 3.
20. *Hôtel de ville* . . D. E. 3.
21. *Maison d'arrêt cellulaire* . F. 3.
22. *Refuge des Vieillards* D. 3.
23. *Tribunal de 1re instance* . E. 3.
24. . . . . *de Commerce* . . . E. 3.
25. *Université* . . . D. 3.
26. *Athénée Royal* . D. 3.

25. Louvain.

Hotels. In the town: Hôtel de Suède (Pl. a; E, 3), Place du Peuple, with restaurant, R. 3-5, L. 1/2, A. 3/4, B. 1 1/2, déj. 2 1/2, D. 4 fr. — Hôtel de la Cour de Mons, Rue de Savoie 7, with a popular table-d'hôte, R., L., & A. from 1 1/2, B. 3/4, déj. 1 1/4, D. 2, pens. from 4 fr. — At the station: Hôtel de la Gare, Hôtel de l'Industrie, both unpretending.

Restaurants. *Hôtel-Restaurant Lorrain*, *Taverne Mathieu*, both in the Rue de la Station (Pl. E. F, 2); *La Barcelone*, Rue de Diest. — **Cafés.** *Café Rubens*, opposite the church of St. Pierre; *Café Lyrique*, Grand' Place 22; *Gambrinus*, Grand' Place (Munich beer); *Café des Brasseurs*, Rue de la Station 3; *Café de la Renaissance*, at the station. The beer of Louvain is a sickly beverage.

Cabs, or *Vigilantes*, 1 fr. per drive. — **Tramway** from the station to the Grande Place, 10 c. — Steam-tramway (by the eastern Boulevards) to (1 3/4 M.) *Héverlé* (p. 208) and (18 M.) *Jodoigne* (p. 201); viâ Winghe-St-George to *Diest* (p. 179), in 1 3/4 hr. (fares 2 fr. 20, 1 fr. 65 c.).

Baths of different kinds, Rue de la Laie 14.

Chief Attractions (3-3 1/2 hrs. suffice). Hôtel de Ville, exterior (see below); St. Pierre, under the guidance of the sacristan (p. 204); Halles, exterior (p. 203); choir-stalls at St. Gertrude's (p. 206), St. Joseph's (p. 207).

Louvain, Flem. *Leuven* or *Loven*, on the *Dyle*, which flows through part of the town and is connected by a canal with the *Rupel* (p. 63), is a dull place with 40,900 inhabitants. The greater part of the space enclosed by the walls built in the 14th cent. is now used as arable land. The ramparts surrounding the walls have been converted into promenades.

The name of the town is derived from *Loo*, signifying a wooded height, and *Veen*, a marsh, words which are also combined in *Venlo*. In the 14th cent., when Louvain was the capital of the Duchy of Brabant, and residence of the princes, it numbered 100-150,000 inhab., most of whom were engaged in the cloth-trade, and the town contained no fewer than 2400 manufactories. Here, as in other Flemish towns, the weavers were a very turbulent class. During an insurrection in 1378, thirteen magistrates of noble family were thrown from the window of the Hôtel de Ville, and received by the populace below on the points of their spears; but Duke Wenceslaus took the city in 1382 and severely punished the citizens, thousands of whom emigrated to Holland and England, whither they transplanted their handicraft. From that period may be dated the decay of Louvain, which Duke John IV. of Brabant vainly attempted to arrest by the foundation of the university (p. 204) in 1426.

In front of the railway-station (Pl. F, 2) is a statue of *Sylvain van de Weyer* (d. 1874), a native of Louvain, who was one of the most ardent promoters of the revolution of 1830, and became the ambassador of the provisional government at the London Conference. The statue is by *G. Geefs*.

The *Rue de la Station*, on the right side of which is the *Theatre*, built by Lavergne in 1864-67, leads straight to the Place de l'Hôtel de Ville (*Grand' Place;* Pl. D, E, 3).

The ****Hôtel de Ville** (Pl. 20), a very rich and beautiful example of late-Gothic architecture, resembling the town-halls of Bruges,

Brussels, Ghent (in the older part), and Oudenaarde, but surpassing them in elegance and harmony of design, was erected in 1447-63 by *Matthew de Layens*. The building consists of three stories, each of which has ten pointed windows in the principal façade, and is covered with a lofty roof surrounded with an open balustrade. At the four corners and from the centre of the gables spring six slender octagonal turrets, terminating in open spires. The three different façades are lavishly enriched with sculptures. The statues in the niches represent persons prominent in the history of the town: princes, generals, magistrates, artists, and scholars. The corbels which support the statues are embellished with almost detached reliefs, representing scenes from Old and New Testament history, in some cases with mediæval coarseness. The outside of the building was restored in 1829-42, but the W. gable was seriously damaged by lightning in 1890; the complete restoration is progressing very slowly.

The Interior does not correspond with the exterior. Most of the apartments are fitted up in a modern style, and adorned with pictures by *Vaenius*, *De Crayer*, *Mierevelt*, etc. The Salle Gothique, with a finely-carved ceiling, is adorned with frescoes by *Hennebicq*, consisting of scenes from the history of Louvain and portraits of eminent citizens. — On the second floor is a small museum containing an Ascension by *Mich. van Coxie*, specimens of *De Crayer* and *Mierevelt*, and a number of other ancient and modern pictures, including several copies. Here also are preserved those parts of the original sculptures of the façade which could not be made use of in the restoration; a stone model by *Josse Metsys* of the projected towers of St. Pierre (1525); some local antiquities, etc. Catalogue 25 c. — The extensive *Archives* are also preserved here.

The Gothic ***Church of St. Pierre** (Pl. 16; E, 2, 3), opposite the Hôtel de Ville, a cruciform structure of noble proportions (especially in the interior), flanked with chapels, was erected in 1425-97 on the site of a building of the 11th century. The unfinished W. tower does not rise beyond the height of the roof. The restoration of the exterior is almost completed.

The Interior (usually closed from 12 to 4; sacristan, Vieux Marché, Rue des Legumes 58, in the church after 4 p.m.; 1 fr., more for a party) is 101 yds. long, 29½ yds. broad, and 82 ft. high. The choir is separated from the nave by an elaborate *Jubé*, or *Rood Loft*, in the late-Gothic style, executed in 1490, consisting of three arches adorned with statuettes, and surmounted by a lofty cross. The twelve-branched *Candelabrum* was executed by *John Matsys*.

Nave. The swinging doors inside the principal portal are finely carved in wood in the somewhat exaggerated style of the late Renaissance (1556).

1st Chapel on the N. (left) side: late-Gothic copper font, formerly furnished with a lofty and heavy cover, which was removable by the still-preserved cast-iron handle, by *J. Matsys*. — The following chapels on the same side have marble parapets in the baroque style.

The 1st Chapel on the S. side contains an altar-piece copied from the original of *De Crayer* (now at Nancy), representing S. Carlo

Borromeo administering the Sacrament to persons sick of the plague; an old winged picture by *Van der Baeren* (1594), the Martyrdom of St. Dorothea, with interesting views of ancient Louvain, and a statue of St. Charles, by *Ch. Geerts* (1855). Tombs of the humanists Puteanus (d. 1646) and Vernulæus (d. 1649), and of the jurist Valer. Andreas (d. after 1652).

The 2nd Chapel (that of the Armourers) contains a carved and painted draped image of Christ, highly venerated in consequence of the legend that it once caught a thief who had sacrilegiously entered the church (a similar image is by the pillar adjoining the 2nd chapel to the N.). The railing is adorned with armour and cannon.

The *Pulpit (Chaire de Vérité)*, carved in 1742 by *Jos. Bergé*, a work of very questionable taste, represents Peter's Denial on one side, and the Conversion of St. Paul on the other. The life-size wooden figures are overshadowed by lofty palm-trees, also carved in wood.

The 3rd Chapel contains a picture of *Memling's* school, representing the consecration of a cook as bishop, under Gregory V.

Ambulatory. 4th Chapel (to the S.): **Dierick Bouts*, Martyrdom of St. Erasmus, a painful subject; in the background the Emperor, richly attired, with three attendants; the scene is represented in a carefully-executed landscape with blue mountains in the distance; on the wings, St. Jerome on the left and St. Antony on the right (covered). The same chapel contains the handsome Renaissance tombstone of Ad. van Baussede (d. 1559). — 5th Chapel: *De Crayer*, Holy Trinity. **Dierick Bouts*, Last Supper, painted in 1467 (covered). This is the central picture of an extensive altar-piece, the wings of which are in the museum at Berlin (Feast of the Passover and Elijah in the wilderness), and in the Pinakothek at Munich (Abraham and Melchisedech, and the Gathering of manna). The symbolical character of the composition is, of course, not traceable in the central piece alone. One characteristic of Dierick's style is his attempt at individualisation by making the complexions strikingly dissimilar. Fine monument of Prof. Boyarts (d. 1520).

The 6th Chapel formerly contained a celebrated 'Holy Family' by Quinten Massys, which is now in the Brussels Museum (p. 90).

In the 7th Chapel are four paintings by *P. J. Verhaghen*, depicting the life and death of St. Margaret of Louvain, who is here held in great veneration as the patron-saint of domestic servants.

8th Chapel, with a handsome cast iron screen of 1878: Descent from the Cross, by **Roger van der Weyden* (?), a winged picture on a golden ground, with the donors at the sides, bearing the doubtful date 1443, but probably a late and reduced repetition of a picture in the Escurial (covered). The same chapel contains the tombstone of Henry I., Duke of Brabant (d. 1235), the founder of the church.

9th Chapel: Handsome marble balustrade by *Papenhoven* of Ant-

werp (1709), representing Children playing, Confession, Baptism, and Communion. Beside it is a somewhat damaged Renaissance tomb of 1563. — In the choir, opposite the 10th Chapel, rises a beautiful Gothic *Tabernacle* (50 ft. in height), by *De Layens* (p. 204), executed in 1450.

10th Chapel (closed for restoration). Double tomb of Matilda of Flanders, wife of Henry I. (p. 205), and of her daughter (1260).

The N. transept contains a richly carved organ of 1556, a copy of Van Dyck's Raising of the Cross, the tomb of Fr. van Rain (d. 1865), rector of the University, and a painted wooden statue of the Virgin and Child, of 1441. The last is known as 'Sedes Sapientiæ'; doctors of theology lay their confessions of faith before it.

Behind the church is the handsome new Renaissance *Post Office*, with two towers.

The *Halles* (Pl. 25; D, 3), 66 yds. long and 15½ yds. wide, were erected as a warehouse for the Clothmakers' Guild in 1317, and made over to the **University** in 1679. The upper story was added in 1680. The interior is disfigured by alterations and additions, but the arches and pillars of the hall on the groundfloor still bear testimony to the the wealth and taste of the founders. The *Library*, one of the most valuable in Belgium (90,000 vols., 400 MSS.), is adorned with fine wood-carvings and a sculptured group representing a scene from the Flood, executed by *Geerts* in 1839. The entrance-hall contains portraits and busts of former professors, and a large picture by *Van Brée*, Christ raising the daughter of Jairus, painted in 1824.

The **University**, founded in 1426, was regarded as the most famous in Europe in the 16th century. The number of students is said to have exceeded 6000 at the period when the celebrated Justus Lipsius (d. 1606) taught here. Under Joseph II. its reputation somewhat declined, but it continued to exist until the close of last century. No one could formerly hold a public appointment in the Austrian Netherlands without having taken a degree at Louvain. After having been closed by the French republicans, the university was revived by the Dutch government in 1817. A philosophical faculty was afterwards instituted, notwithstanding the determined opposition of the clergy, and complaints to which the innovation gave rise are said to have contributed in some degree to the Revolution of 1830. Since 1834, when the university was given up by government, it has been maintained by the bishops as a free (*i.e.* independent of the state) Catholic university. It possesses 5 faculties, and is attended by 1900 students, many of whom live in three large colleges (*Pédagogies du St. Esprit*, *Adrien VI.*, and *Juste Lipse*). — The technical academy connected with the university (*Ecole du Génie Civil, des Arts et Manufactures et des Mines*) is rapidly increasing; an *Ecole d'Agriculture* was opened in 1878, and an *Ecole de Brasserie* in 1887.

The church of **St. Gertrude** (Pl. 12; D, 2) was erected in the Flamboyant style, at the close of the 15th cent., with the exception of the choir, which was added in 1514-26. The *Choir-stalls, dating from the first half of the 16th cent., and embellished with statuettes and 28 reliefs of scenes from the life of the Saviour, St. Augustine, and Ste. Gertrude, are amongst the finest specimens of late-Gothic wood-carving in Belgium; they were executed by

Mathias de Waydere. The bands of ornamentation in the Renaissance style (middle of 16th cent.) are particularly pleasing. In the right aisle is a triptych (Crucifixion) by *M. Coxie*. The sacristy contains a reliquary of the 14th century. (Sacristan at No. 22, near the principal portal.)

The Rue de Namur, Rue de Malines, Rue de Bruxelles, and other streets contain various old houses with handsome façades. The *Athénée Royal* (Pl. 26; D, 3) and (opposite) the *Refuge des Vieillards* (Pl. 22; D, 3) in the Rue de Namur include courts in the Renaissance style. The *Jansenius Tower*, on the Dyle, dates from the 15th century. — A street ascends to the S.E. from the Place du Peuple to the modern church of **St. Joseph** (Pl. 14; E, 3), in the Gothic style, with nave and aisles of equal height. The aisles and choir contain good frescoes by *Meunier* of Brussels and *Dujardin* of Antwerp.

The church of **St. Michael** (Pl. 15; E, 3), erected by the Jesuits in 1650-66, with an imposing façade crowned by an attic, contains modern pictures by Mathieu, De Keyser, Wappers, and others. The proportions of the interior are remarkably symmetrical, and the architectural details show a curious affinity to the Gothic style.

The church of **St. Jacques** (Pl. 13; D, 2) possesses several pictures of the school of Rubens, a St. Hubert by *De Crayer*, several modern works, and a *Tabernacle* in stone, executed in 1467, with a copper balustrade in the Renaissance style, cast by *Jan Veldeneer* in 1568. In the sacristy are finely embroidered vestments from the abbey of Ste. Gertrude, and two reliquaries of St. James and St. Margaret.

The *Pénitencier*, a prison for solitary confinement, in the Boulevard du Jodoigne (Pl. E, F, 4), opened in 1860, has room for 634 convicts. The *Maison d'Arrêt* (Pl. 21), completed in 1869, has accommodation for 204 prisoners.

A few remains of the ancient stronghold of the counts and dukes linger on an eminence (*View; adm. 20 c.) near the Porte de Malines (Pl. D, 1). It is usually called '*Caesar's Castle*', from an unfounded tradition that it was originally erected by the great Roman general. The Emp. Charles V. and his sisters were educated in this castle by the learned Adrian Floriszoon, afterwards Pope Adrian VI. — Another picturesque view may be obtained from the old ramparts to the S.W. of the Porte de Malines (Pl. C, 1).

The Norbertinian **Abbaye du Parc** may be reached in 25 min. from the Porte du Parc (Pl. E, 4; railway-station, see p. 208; admission on application). The abbey, founded in 1179, dissolved during the Revolution and revived in 1836, affords a good example of a large monastic establishment. The first court is surrounded by the offices and farm-buildings; the second by the dwellings of the brethren. The interior contains handsome rooms in the style of Louis XV., embellished with pictures by Fr. Quellinus, Verhaghen, Duplessy, J. Coxie, etc.; in the church are paintings by Verhaghen and carved wood work; and the library and archives are also interesting.

26. From Louvain to Charleroi.

41 M. Railway in 2¼-3 hrs. (fares 5 fr. 20, 3 fr. 90, 2 fr. 60 c.).

Louvain, see p. 203. The line passes several places memorable in the campaign of 1815. The country traversed is at first flat. Stations: *Héverlé*, with a château and park of the Duc d'Arenberg, and in the neighbourhood the *Abbaye du Parc* (p. 207); *Weert-St-Georges*, *Gastuche*; (14½ M.) *Wavre*, to which the Prussians retreated after the battle of Ligny, with a handsome monument by Van Oemberg (steam-tramway to Jodoigne, see p. 201); *Limal*. 18 M. **Ottignies**, where the Brussels and Namur line is crossed (p. 197). To Baulers-Manage-Mons, see pp. 187, 186. In the vicinity rises the huge quadrangular tower of *Moriensart* (13th cent.). — *Court-St-Etienne*, *La Roche*.

The train now passes close to the imposing ruins of the Cistercian abbey of **Villers*, founded in 1147 and destroyed in 1796, and stops at (25 M.) *Villers-la-Ville*. The ruins lie about ¼ M. to the N. of the station. The road to them skirts the Thyle. At the entrance to the abbey is *Dumont's Inn, where each visitor pays ½ fr. Beyond the court is the rectangular Refectory, a tasteful structure in the transition style, with two rows of windows. The Cloisters, chiefly Gothic, date from the 14-16th cent., and are adjoined by the ruined Gothic Church, erected in 1240-72; the interior contains tombstones of Dukes of Brabant of the 14th century. The old brewery in the transition style is also worthy of notice. An eminence outside the Porte de Bruxelles, to the W., commands a good survey of the whole ruin.

27½ M. *Tilly* is believed to have been the birthplace of the general of that name. 29 M. *Marbais*; 30½ M. *Ligny*, famous for the battle of 16th June, 1815 (see below). — 33 M. *Fleurus* (p. 209), junction for the lines to Gembloux-Ramillies-Landen (p. 202), to Tamines (p. 188), to Châtelineau (p. 188), to Jumet (p. 188), and to Nivelles-Baulers (p. 131). 35½ M. *Ransart*, also a station on the line from Jumet (p. 188) to Fleurus (see above). From (38 M.) *Lodelinsart*, a busy place with coal-mines and glass-works, a branch-line and a steam-tramway (viâ Gilly) run to Châtelineau (p. 188). — Steam-tramway to Charleroi, see p. 187.

Battle Fields. This district is famous in military annals as the scene of several important battles, the last and chief of which was that of Ligny.

Sombreffe, near Marbais, and 6 M. from Quatrebras (p. 186), was occupied on 15th June, 1815, by the 2nd and 3rd Prussian Corps d'Armée under Marshal Blücher, who late in the evening received intelligence that Gen. Bulow with the 4th corps could not come to his assistance as originally concerted. The brave marshal accordingly resolved to fight alone, if necessary. Wellington had agreed to co-operate with Blücher, but the British troops were too far distant to render assistance, whilst those whose position was nearest to the Prussians were fully occupied at the Battle of Quatrebras. It is well authenticated that the Duke expressed his disapprobation of Blücher's position, observing to the Marshal that with British troops he would have occupied the ground differently. The chief disadvantages of the ground occupied by Blücher near St.

LIÉGE.
1: 20.000
100 50 0 100 200 300 400 500 600
Mètres
A
B
C
D
E
1
2
3
Citadelle
Station de Vivegnis
Ste Walburge
Ste Marguerite
Hôpital
Hospice
St Servais
Station
St Laurent
Hospice
Hôpital Militaire
Caserne
Station
St Laurent de Jonfosse
Les Filles de la Croix
Prison
Carmélites
Temple prot.
St Barthelemy
Mont de Piété
St Antoine
Musée commun
Académie
Bourse
Théâtre Pl.
Ste Croix
St Lambert
Pl. Verte
St Martin
St Jean
Théâtre
St Denis
Pl. de Poste
la Cathédrale
St Paul
St Christophe
Université
Manufact. d'Armes
Fonderie de Canons
Abattoir
Les Terres Buya
Les Vas
Caserne
Hôpital
Place du Congrès
St Nicolas
Bressoux
Théâtre
Quai St Léonard
Quai de l'Abattoir
Quai de la Constitution
Boul. de la Sauvenière
Boul. de la Sauvenière
Quai de Rivage
Quai de la Dérivation
Quai d'Amercœur
Maastricht
Hersal
Maastricht

Jardin botanique
Square d'Arlon
Boul. Piercot
Boul. Frère-Orban
Quai de Longdoz
Quai de Rome
Quai de Coronmeuse
Quai de Fragnée
Quai de Maestricht
Quai St Vincent
Quai de Wandre
Quai de Wandre Inférieur
Pont de Commerce
Pont d'Arlon
Pont de Fragnée
Pont de Wandre
Pont de Longdoz
Pont de Pierre
Pont de Meuse
Pont de Suspendu
Pont de Barrage
Pont de Fragnée
Pont de Wandre
Pont de Longdoz
Pont de Pierre
Pont de Meuse
Pont de Suspendu
Pont de Barrage
Fort de la Chartreuse
Casino du Beaujardin
la Bonne Femme
Wez
Ile des Cochons
Station des Guillemins
Aux Champs des Oiseaux
Aix-la-Chapelle
Seraing
Seraing
Namur
A
C
D
E
5
6
7
Limite de Gouvernement
Wagner & Debes Leipzig

Amand and Ligny, which he regarded as the keys of his position, were, that there was too little security in the direction in which the communication with the British was to be maintained, and that the villages in advance of the line were too distant to be reinforced without enormous loss. It is also on record, that the Duke, after his interview with the Marshal on the morning of the simultaneous battles, remarked to one of his staff, 'The Prussians will make a gallant fight; they are capital troops, and well commanded; but they will be beaten.' And the Prussians did fight most gallantly, well sustaining the military reputation of their country. But their utmost efforts were fruitless; they sustained immense loss, were overmatched, and finally repulsed, but not conquered.

According to the official statistics of both sides the total force of the French at Ligny amounted to 71,,20 men, with 242 guns, that of the Prussians to 83,410 men, with 224 guns, but a large proportion of the French army was composed of veteran soldiers, while most of the Prussian troops were comparatively young and inexperienced. The French artillery was also numerically superior, and far more advantageously placed.

The retreat of the Prussian army on the night after the Battle of Ligny, by *Tilly* and *Mont St. Guibert* to *Wavre* (p. 208), is perhaps without parallel in the annals of military warfare. So perfect was the order and so great the skill with which it was effected, that next day the French were entirely at a loss to discover in which direction their enemy had disappeared, and at lenght came to the conclusion that they must have taken the direction of Namur. It was not till late on the afternoon of the 17th that the real route of the Prussians was discovered, and Marshal Grouchy was dispatched in pursuit of Blücher. The parts acted by the different armies were now interchanged. Napoleon and Ney, united, now proceeded to attack Wellington, while Blücher formed the 3rd Corps d'Armée under Thielmann at Wavre, in order to keep Grouchy in check, and himself hastened onwards with his three other corps towards Belle-Alliance, where he arrived on the evening of the 18th, in time to act a most prominent and glorious part in a victory of incalculable importance to the fate of the whole of Europe (p. 123).

About 1½ M. to the S. of Ligny lies Fleurus, celebrated for the battles of 1622 and 1690. On 26th June, 1794, a battle also took place here between the Austrian army under the Prince of Coburg, and the French under Marshal Jourdan, in which the latter gained an advantage. The Austrians had stormed the French intrenchments, captured twenty guns, and driven the French back to *Marchiennes-au-Pont* (p. 131), when the Prince owing to some misunderstanding, ordered his troops to retreat. This false movement, as the event proved, ultimately contributed to the loss of the whole of Belgium. It is a curious historical fact, that on this occasion a balloon was employed by the French in order to reconnoitre the Austrian position, but with what success it does not appear.

41 M. Charleroi, see p. 187.

27. Liège and Seraing.

Railway Stations. 1. *Station des Guillemins* (Pl. A, B, 7), on the left bank of the Meuse, for Aix-la-Chapelle, Brussels, Namur, Paris, and Luxembourg. 2. *Station de Longdoz* (Pl. C, D, 5), on the right bank, for Maastricht, Namur, and Paris. 3. *Station de Vivegnis* (Pl. D, E, 1), on the N.E. side, a long way from the centre of the town, but connected with the Station des Guillemins and the Station du Palais by a junction line, for the trains to Tongres, Hasselt, etc. 4. *Station du Palais*, near the Palais de Justice (Pl. B, 2), and 5. *Station de Jonfosse* (Pl. A, 3, 4), both on the connecting line between the Station des Guillemins and Vivegnis, on which 35 trains run daily, between 5.30 a.m. and 11 p.m. (¼ hr.; fares 35, 25, 20 c.).

Hotels. Hôtel de Suède (Pl. a; B, 3), Rue de l'Harmonie 7, close to the theatre, R., L., & A. from 4, B. 1½, déj. from 3, D. at 12.30 o'cl. 3½, at 6 o'cl. 4½, pens. 10 fr.; Hôtel d'Angleterre (Pl. b; B, 3), Rue des Dominicains 2, R. 2½-5, L. ½, A. ½, B. 1¼, déj. 2½, D. 3, pens.

8-12 fr.; HÔTEL DE L'EUROPE (Pl. c; B, 3), Rue Hamal 4, these two at the back of the theatre. — HÔTEL DE FRANCE, Rue de la Cathédrale, well spoken of; MOHREN, Place St. Paul 4 and Rue du Pont d'Avroy 31 (Pl. B, 4), with large restaurant, R. 2-5, B. 1¼, D. 3 fr.; HÔTEL VÉNITIEN, Rue Hamal 2, near the theatre (Pl. B, 3). — HÔTEL DOUNEN, Rue Souverain-Pont 46, with café-restaurant, R., L., & A. 2½-3, B. 1, D. 3 fr., well spoken of; POMMELETTE (Pl. g; C, 3), Rue Souverain-Pont 44, R. 2, A. ½, B. 1. D. 2½ fr., very fair; HÔTEL CHARLEMAGNE, Place St. Lambert (Pl. B, C, 3), with café-restaurant; HÔTEL DES THERMES LIÉGEOIS, on the hill above the Station des Guillemins, pens. from 6 fr., with restaurant; DE DINANT, Rue St. Etienne 2, R., L., & A. from 2½, B. 1, déj. 2, D. 2½, pens. from 6 fr. — The following are convenient for travellers arriving late or starting early by railway: HÔTEL DE L'UNIVERS, Rue des Guillemins 103, refurnished in 1895, B. 1, déj. 2, D. 3, pens. 7 fr.; CHEMIN DE FER, HÔTEL-RESTAURANT DU MIDI, and others, near the principal station (Guillemins); HÔTEL NOTGER (Pl. B, 2), near the Station du Palais, HÔTEL DE L'INDUSTRIE, Rue Grétry 89, near the Station de Longdoz.

Restaurants. **Bernay*, Rue Vinâve-d'Ile 2 (Pl. B, 3); **Mohren*, see above; **Hôtel Dounen*, see above; **Café Vénitien*, see above; *Café-Restaurant Continental*, Place Verte; *Taverne Anglaise*, Place du Théâtre 31; *Café de Dinant*, see above.

Cafés. **Café du Phare*, Place Verte 2 (Pl. B, 3), lighted by electricity, with numerous billiard-tables; **Café Vénitien*, by the theatre; *Café de la Renaissance*, in the Passage; *Café Continental*, **Café Charlemagne*, see above; *Trink-Hall*, Square d'Avroy (p. 212).

Beer. **Mohren* (see above), Vienna and Bavarian beer 35 c., 'plat du jour' 1 fr.; *Taverne Britannique*, by the theatre; **Taverne de Canterbury*, Rue de la Cathédrale 59; *Taverne Royale de Munich*, Rue de la Régence 21-23; *Taverne de Strasbourg*, Rue Lulay, near the Passage; *Taverne de Diekirch*, Place du Théâtre; *Trianon*, Boulevard de la Sauvenière 12; etc. — *Bodega*, Place Verte 22.

Cabs. Tariff for one or more persons:	*Closed Carriages.* One-horse	*Closed Carriages.* Two-horse	*Open Carriages.* One-horse	*Open Carriages.* Two-horse
A. *By time* : 1 hour. . .	1 fr. 50 c.	2 fr. 50 c.	2 fr. — c.	3 fr. — c.
Per additional ½ hr.	— - 75 -	1 - 25 -	1 - — -	1 - 50 -
B. *Per drive* : In the town.	1 - — -	1 - 50 -	1 - 50 -	2 - — -
To the Citadel or the Chartreuse . .	2 - — -	3 - — -	2 - 50 -	3 - 50 -

Waiting, each ¼ hr., one-horse 25, two-horse 50 c. — Double fares from 11 p.m. to 6 a.m.

Electric Tramways (comp. the Plan). From the *Place du Théâtre* (Pl. B, 3) to the stations *Guillemins* (Pl. A, B, 7) and *Longdoz* (Pl. C, D, 5), and through the N.E. suburb of *St. Léonard* (Pl. D, E, 1, 2) to *Herstal* (p. 366). — Between the stations *Guillemins* (Pl. A, B, 7) and *Vivegnis* (Pl. D, E, 1), viâ the Rue Louvrex (Pl. A, 4, 5). — From the Boulevard d'Avroy (Pl. B, 4) viâ the Avenue de l'Observatoire (Pl. A, 6, 7) to the *Parc Le Cointe* (p. 218). — **Steam Tramway** from the Quai de l'Université (Pl. C, 3, 4) to *Jemeppe* and *Seraing* (p. 218).

Steamboats up-stream to *Seraing* (p. 218), and down to the *Cannon Foundry* (p. 215), starting from the *Ecluse du Séminaire*, Boul. Frère Orban (p. 212), every ½ hr. — Steamboats also in summer thrice daily to *Maastricht* (p. 225), starting from the Quai de la Batte (Pl. C, 3) and the Quai de Maastricht (Pl. D, 2).

Weapons. Liège contains 180 manufactories of arms, or rather depôts of arms, for the pieces are made and mounted by the workmen in their own houses. These mechanics, 40,000 in number, work at their own risk, as a piece containing the slightest flaw is at once rejected. — Among the chief stores for weapons for show or sport are: *Bury*, Passage Lemonnier 11; *Demeulin*, Boul. de la Sauvenière 102; *Dresse, Laloux, & Cie.*, Rue sur la Fontaine 51; *Francotte*, Rue Mont St. Martin 66; *Hanquet*, Rue

Charles Morren 18; *H. Pieper*, Rue des Bayards 12-16; *J. B. Rongé Fils*, Place St. Jean 2.

Photographs. *Dandoy*, Boul. d'Avroy 19; *A. Zeyen*, Boul. de la Sauvenière 137; *Barras*, Passage Lemonnier 10; *Strauss*, Rue de la Cathédrale 24.

Post and Telegraph Office (Pl. B, C, 3), Rue de l'Université 31.

U. S. Consul, *Mr. Henry W. Gilbert.* — **British Vice-Consul,** *Mr. R. S. Menzies.*

Principal Attractions. Palais de Justice, the court (p. 213); Church of St. Jacques (p. 217); St. Paul's (p. 216); view from the Citadel (p. 218).

Liège, Flem. *Luik*, Ger. *Lüttich*, with 161,000 inhab., the capital of the Walloon district, and formerly the seat of an ecclesiastical principality, lies in a strikingly picturesque situation. The ancient and extensive city rises on the lofty bank of the broad *Meuse*, at the influx of the *Ourthe*. Numerous chimneys bear testimony to the industry of the inhabitants, while the richly-cultivated valley contributes greatly to enhance the picturesque effect.

The Meuse flows through the city and forms an island, which is connected with each bank by six bridges, including the railway-bridge (p. 231) and a small iron foot-bridge ('Passerelle'). The principal part of the town, with the large public buildings and churches lies on the left bank. The quarters on the right bank (known as *Outremeuse*) consist mainly of factories and the dwellings of the artizans. Several new streets have lately been made through the crowded parts of the old town, and extensive quays and squares have been laid out. The city is surrounded by a circle of detached forts at a distance of about 5 M.

The coal-mines which form the basis of the industrial prosperity of Liège, are situated in the vicinity, and many of them (now abandoned) extend beneath the houses and the river. One of the chief branches of industry is the manufacture of weapons all kinds, which have enjoyed both a European and a Transatlantic reputation since the end of last century. As, however, the weapons of Liège are not made in large manufactories (see p. 210), they find formidable rivals in the cheaper productions of England and America, to compete with which the large Fabrique Nationale at Herstal (p. 366) was founded in 1891. The Liège zinc foundries, engine-factories, and other branches of industry, are also of great importance. Among the chief industrial establishments are the royal *Gun Factory* (Pl. E, 2), the *Cannon Foundry* (Pl. E, 2), the *Société de St. Léonard* (machinery, locomotives), near the prison, and the Linière de St. Léonard (flax-spinnery), on the Quai St. Léonard, all in the suburb of *St. Léonard* (Pl. D, E, 1, 2).

The Walloons (p. xiv) are an active, intelligent, and enterprising race. '*Cives Leodicenses sunt ingeniosi, sagaces et ad quidvis audendum prompti*' is the opinion expressed by *Guicciardini* with regard to the Liégeois. Indefatigable industry and a partiality for severe labour are among their strongest characteristics, but they have frequently manifested a fierce and implacable spirit of hostility towards those who have attempted to infringe their privileges. On such occasions they have never scrupled to wield the weapons which they manufacture so skilfully. The history of Liège records a series of sanguinary insurrections of the turbulent and unbridled populace against the oppressive and arrogant

bishops by whom they were governed. Foreign armies have frequently been invoked by the latter to chastise their rebellious subjects. Thus Charles the Bold of Burgundy took the town in 1468, razed its walls, and put thousands of the inhabitants to death by the sword or by drowning in the Meuse. Maximilian I. also took violent possession of the town on two occasions. In 1675, 1684, and 1691 it was captured by the French, and in 1702 it had to yield to Marlborough. In the revolutionary wars of 1792-94, Liège was the scene of several contests between the French and the Austrians. The bishops retained their supremacy till the French Revolution in 1794, when the city was finally severed from the German Empire. In ancient times the bishops possessed a Walloon body-guard of 500 men; and Walloon soldiers, like the Swiss, were in the habit of serving in the armies of Spain, France, and Austria. Their bravery has been justly extolled by Schiller in his 'Wallenstein'.

Leaving the *Station des Guillemins* (Pl. A, B, 7), we follow the Rue des Guillemins (good view of the town) in a straight direction to the ***Square d'Avroy** (Pl. B, 5), which is tastefully laid out on ground once occupied by a dock on the Meuse. It is embellished with numerous bronze statues and with the *Trink-Hall*, a café built in an Oriental style. The equestrian *Statue of Charlemagne* (Pl. B, 5) was made and presented to the town by the sculptor *Jehotte*. The emperor, who is said to have conferred on the city its earliest privileges, is represented in a commanding attitude, as if exhorting his subjects to obey the laws. The Romanesque pedestal (restored) is adorned with statues of Pepin the Elder ('of Landen'), St. Begga, Pepin the Middle ('of Héristal'), Charles Martel, Pepin the Little, and Queen Bertha. To the W. is the Botanic Garden (p. 218). — The square is bounded by the *Avenue d'Avroy* and the *Avenue Rogier*. On the side next the latter is a raised terrace, with fine candelabra, urns, and four fine groups in bronze by *L. Mignon*, of Liège. Along the river runs the handsome *Boulevard Frère-Orban*. — Adjacent, in the *Boulevard Piercot*, is the new **Royal Conservatoire of Music** (Pl. B, 5), erected after plans by L. Demany of Liège, which is attended by 650 pupils. The teaching of stringed instruments at Liège is especially celebrated. The concert-hall seats 1700 persons. For admission apply to the concierge, in the wing in the Rue Forgeur. — St. Jacques, see p. 217.

The Square d'Avroy is continued towards the N. by the Boulevard d'Avroy and the Boulevard de la Sauvenière (Pl. B, 3, 4), both shaded with trees and forming favourite evening-promenades. A fine view of the Church of St. Martin (p. 214), which stands on an elevated site, is obtained here. To the W. of the Boulevard de la Sauvenière is the old Béguines' Church of *St. Christophe*, well restored in 1890-92, with a bold vault. The Boulevard leads in a wide curve to the Place du Théâtre (Pl. B, 3), which may be regarded as the centre of the town.

The **Theatre** was built in 1808-22 after the model of the Odéon at Paris, and was restored internally in 1861. The façade is adorned with eight columns of red Belgian marble, from the Dominican church, now razed. Performances in winter only. — In front of the

theatre is a bronze *Statue of Grétry*, the composer (d. 1813), designed by *W. Geefs*. The heart of the master, who was a native of Liège, is deposited in the granite pedestal.

To the W. of the Place du Théâtre, at the end of the Rue Hamal, is the Church of St. Jean (Pl. B, 3), erected in 982 by Bishop Notger, on the model of the cathedral of Aix-la-Chapelle, but entirely rebuilt in 1754-57. The octagonal ground-plan of the original edifice has, however, been adhered to, a long choir having been added on the East. The Romanesque tower belongs to the the 12th, the cloisters perhaps to the 14th century.

To the E. of the Place du Théâtre is the Church of St. Denis (Pl. C, 3), founded in 987; the present edifice dates almost entirely from the latter half of the 15th cent., with additions of the 18th century. The left transept contains a handsome winged altar, executed about the end of the 15th cent., representing, on the right, Christ entering Jerusalem; on the left, Christ bearing the cross; in the centre, above, God the Father and Son, beneath, the Sudarium of St. Veronica; to the right and left, Apostles and Saints. Beside it is a Martyrdom of St. Denis. The statues of the Virgin and St. Denis at the sides of the high-altar are by *Delcour* (1707). The modern stained glass in the choir is by *Capronnier*.

The Place Verte leads N.E. from the Place du Théâtre to the Place St. Lambert (Pl. B, C, 2), on which once stood the Cathedral of St. Lambert, ruined by the French sansculottes and their brethren of Liège in 1794, and completely removed in 1808. Here also stood the episcopal palace, which is now used as the —

***Palais de Justice** (Pl. B, C, 2), erected in 1508-40 by Cardinal Eberhard de la Marck, a kinsman of the 'Wild Boar of Ardennes' (see p. 221). The façade towards the Place St. Lambert was re-erected in 1737 after its destruction by fire, and the whole was restored in 1848-56, when the W. wing, accommodating the *Gouvernement Provincial*, was erected; the outside is embellished with sculptures. The building contains two highly picturesque courts, surrounded by vaulted arcades, exhibiting a curious blending of the late-Gothic and Renaissance styles. The cleverly-executed capitals, which consist of grotesque masks, fantastic foliage, figures, etc., are by *François Borset* of Liège. The first court, which serves as a public thoroughfare, has been in part freely but skilfully restored. The second court (entrance Rue du Palais, Pl. B, C, 2), which has arcades on two sides only, has been laid out as a garden and contains several architectural fragments. The buildings enclosing the second court contain, besides the court rooms, the *Archives* (adm. 9-3) and an *Archaeological Museum.*

The Gouvernement Provincial contains a series of handsome rooms fitted up as a royal residence, which are, however, not always accessible (adm. by the door on the W. side, beside the sentry; portier in the hall, to the left). — The *Salle du Conseil Provincial* is embellished with frescoes by Van Marcke; the *Salle de la Députation* is hung with fine old Brussels tapestry, the adjoining rooms with tapestry from Oudenaarde.

The **Musée Archéologique** is open on Sun., 11-1, free; at other times it is opened for a fee of 1 fr. by the concierge, who lives in the back corner of the first court. It occupies the S. wing of the second court. The Roman Room contains antiquities found chiefly in the province of Liège: in the middle is a glass-case containing a **Ewer and Basin*, a fragment of a bronze *Ticket* granting honourable discharge to a legionary (of the time of Trajan; 98 A.D.), the *Stamp* of a Roman physician, and other objects in bronze. At the back of the room is the so-called **Fontaine d'Angleur* (p. 219), with bronze figures of a lion, ram, scorpion, and fish, heads of Satyrs and Medusa, etc. The other show-cases contain Sigillata and other Roman vessels in terracotta, roofing tiles, and *Gallo-Frankish Antiquities* in gold, silver, glass, and terracotta. — The Galerie d'Oreppe is devoted to furniture, pottery, glass, and other objects of the Middle Ages and the Renaissance; old Flemish tapestry (Diana). — Another long Gallery contains plaster-casts, and architectural and sculptural fragments.

The ground in front of the W. façade of the Gouvernement Provincial (see above) ascends rapidly and the slope *(Publémont)* is embellished with pleasure-grounds and a fountain. At the corner to the left is the *Théâtre du Gymnase*. Opposite the N.W. angle of the Gouvernement is the *Station du Palais* (p. 209), at the end of the tunnels by which the junction-line passes under the lofty W. quarters of the city. — The Rue Ste. Croix leads hence to the W. to the —

Church of Ste. Croix (Pl. B, 3), founded by Bishop Notger in 979, but afterwards repeatedly altered. The Romanesque W. choir, built about 1175, with its octagonal tower and gallery of dwarf columns, recalls the architecture of the lower Rhine (p. xxxvii); the E. choir and the nave are in the Gothic style of the 14th century.

In the Interior, the nave and aisles, of equal height, and borne by slender round columns, are remarkable for their light and graceful effect. The pillars are of blue limestone, the walls and vaulting of yellowish limestone. In the side-chapels next the E. choir are fourteen medallion reliefs of the Stations of the Cross (14th or 15th cent.). The stained glass in the choir was executed in 1854 by *Kellner* of Munich and *Capronnier* of Brussels. There is also a painting by *Bertholet* (Invention of the Cross), and statues of SS. Helena and Constantine, by *Delcour*. The sacristy contains a remarkable bronze key and the hunting-horn of St. Hubert.

Following the Rue Mont-St-Martin to the left, we reach the conspicuous and loftily-situated **Church of St. Martin** (*Basilique St. Martin;* Pl. A, 3; recently successfully restored), founded by Bishop Heraclius in 962, and rebuilt in the Gothic style in 1542, almost simultaneously with the Church of St. Jacques (p. 217). Unlike that edifice, however, its proportions are severe and simple, but imposing.

The Interior, consisting of nave and aisles, is 90 yds. long and 23 yds. wide; as in Ste. Croix, the pillars are of blue stone, the walls and vaulting of yellow limestone. The stained glass of the transept is of the 16th cent., that of the S. aisle is modern; most of the windows were destroyed in 1892 by anarchists by means of dynamite. — The first lateral chapel on the right is adorned with twelve marble medallions by *Delcour*, in memory of the origin of the festival of Corpus Christi (*Fête Dieu*), which was first instituted in this church in the year 1246, in consequence of a vision beheld by St. Juliana, abbess of the neighbouring convent of *Cornillon*, and eighteen years later was ordained to be observed throughout Christendom by Pope Urban IV., who had been a canon at the cathedral of Liège at the time of the 'vision'. — The church was destroyed by fire in 132

during a fierce conflict between the burghers and the nobles, and two hundred of the adherents of the latter perished in the flames.

The tower commands an admirable prospect (the sacristan lives to the W. of the principal tower; adm. 1 fr., small fee to the attendant).

The handsome *Académie des Beaux Arts*, opened in 1895, in the neighbouring Rue de l'Académie, contains a collection of plaster-casts, etc.

The Place St. Lambert is adjoined on the N.E. by the GRAND MARCHÉ (Pl. C, 3), in which rises the **Hôtel de Ville**, built in 1714, and containing several pictures. Adjacent is the church of *St. Andrew*, now used as the *Exchange*. The square also contains three poor fountains. The *Fontaine du Perron* in the centre was erected in 1696 from *Delcour's* designs. The two others bear the arms of the burgomasters of Liège, and those of the Bavarian Palatinate (1719).

The neighbouring church of ST. ANTOINE (Pl. C, 2), erected in the 13th cent., was rebuilt in the 16-17th cent., and lately restored by Systermans. The choir is embellished with four wood-carvings of scenes from the life of St. Bruno, and frescoes by Carpay of subjects from the history of St. Antony (1860-68). — Opposite is a *Fountain* with a statue of John the Baptist by Delcour.

The **Municipal Museum** (Pl. C, 2), a small collection of works of Liège artists and others, is contained in the old Cloth Hall (1788), Rue Feronstrée 65. It is open on Sundays and holidays 10-1, on other days on payment of a gratuity. Among the painters represented are: G. de Lairesse, Carlier, Chauvin, Vieillevoye, Ingres (*Bonaparte as First Consul), Paul Delaroche (36. Mater Dolorosa), Lepoittevin (101. Landscape), Wiertz (175. Contest for the body of Patroclus), Wauters, Alb. de Vriendt, V. van Hove, De Haas, Koehler, Roelofs, Hennequin, Gallait, etc.

Farther on, on the same side, is the **Church of St. Barthélemy** (Pl. D, 2), a basilica of the 12th cent., but completely modernised in the 18th cent., with double aisles (originally single only) and two Romanesque towers. The Baptistery, to the left of the choir, contains an interesting *Font in bronze, cast in 1112 by Lambert Patras of Dinant. It rests on twelve oxen, and is embellished with reliefs, representing John the Baptist preaching, the Baptism of Christ in Jordan, Peter baptising Cornelius the centurion, and John the Evangelist baptising Crato the philosopher. It formerly stood in the cathedral of St. Lambert, p. 213. The church is also adorned with pictures by Flémalle, Dufour, Fisen, and others. — Adjacent is the *Mont de Piété* ('Maison de Curtius'), Quai de Maastricht 10, an interesting limestone and brick building of 1560, with a lofty roof and tower and curious sculptures. Some of the sculptured chimney-pieces in the interior are interesting. — The old prefecture in the same street has been occupied since 1886 by a MUSÉE D'ARMES, in which fire-arms are especially well represented. Secretary, *M. Polain*. Admission gratis daily, except Tues., 10-12 and 2-6 (2-4 in winter), on Sun. and holidays 2-6 only. — In the Place Maghin (Pl. D, 2) are the large factories of the *Société St. Léonard* (p. 211).

A wide street, the *Rue Léopold*, leads to the S.E. from the Place St. Lambert to the **Pont des Arches** (Pl. C, 3), which spans the Meuse in five flat arches, and is adorned with allegorical statues by *P. Drion* and *Sopers*. It was constructed in 1860-63, on the site of an older bridge mentioned as early as the 6th cent., and afterwards repeatedly destroyed and renewed. Communication between the two quarters of the city was formerly commanded by a tower on the bridge. The bridge affords a good survey of the city, extending along both banks of the river. The neighbouring Quai de la Goffe and the Quai de la Batte are much frequented by the lower classes.

Several of the busiest streets in Liège lead to the S.E. from the Place du Théâtre, among them the *Rue de la Régence* and the Rue de l'Université. At the end of the latter, to the left, rises the — **University** (Pl. C, 3, 4), erected in 1889-93 in the Renaissance style, with a plain sandstone façade. The buildings at the back belong partly to an old Jesuit college and were partly built in 1889-93. They comprise lecture-rooms, academic collections, a library (about 200,000 vols.; busts of distinguished professors in the large hall), a laboratory, and a natural history museum containing a fine collection of the fossil bones of antediluvian animals found in the caverns of the environs, especially at Chokier (p. 228) and Engis (p. 228). The *Anatomical* and *Physiological Institutes*, in the Rue de Pitteurs, the *Chemical Laboratory*, in the Rue de l'Université, the *Zoological Institute*, Quai des Pêcheurs (right bank of the Meuse), etc., have all been erected within the last ten years. The University was founded in 1817 and recognized as a Belgian state university in 1834 (comp. p. 206). — The *Ecole des Mines et des Arts et Manufactures*, a well-attended institution, and an *Ecole Electro-Technique* are connected with the University. There are more than 60 professors in all, and 1400 students, one-third of whom attend the mining and polytechnic school.

The Place in front of the University is embellished with a bronze *Statue of André Dumont*, the eminent geologist, a professor in the University here in 1835-57, and author of the Carte Géologique of Belgium, by Eug. Simonis.

A little above the University, the Meuse is crossed by the *Pont de la Boverie* (Pl. C, 4), a bridge of four handsome arches, which leads to the Quartier and Station de Longdoz. The electric tramway crosses this bridge.

To the W. of the University rises the ***Church of St. Paul** (Pl. B, 4), founded by Bishop Heraclius in 968, and rebuilt in 1280 (from which period dates the handsome Gothic choir), while the nave and additions were completed in 1528. It was originally an abbey church, and was raised to the dignity of a cathedral in 1802 (comp. p. 213). The tower (1812) contains a set of chimes.

The INTERIOR is 92 yds. long, 37 yds. broad, and 80 ft. high. The nave and aisles are separated by round pillars. The NAVE is crowned by a handsome triforium-gallery; the vaulting is embellished with Renaissance arabesques, executed in 1579, and restored in 1860. The Pulpit, carved in wood by *W. Geefs* of Brussels (1844), is worthy of special notice. Five figures in marble, also by *W. Geefs*, representing Religion, SS. Peter and Paul, SS. Lambert and Hubert, serve to support the pulpit. The fallen angel at the back is by *Jos. Geefs*, a brother of the principal master. — RIGHT (S.) AISLE: 2nd Chapel, Christ in the sepulchre, executed in marble by *Delcour* in 1696; 3rd Chapel, St. Paul bidding farewell to St. Peter, also by *Delcour*. The principal subject in the stained-glass window of the right transept (1530) is the Coronation of the Virgin. — The CHOIR, which is separated from the nave by an elaborate copper railing, contains stained glass, the five windows in the apse dating from 1557-87, the modern windows by *Capronnier*. Here also is a painting by *Erasmus Quellin*, representing SS. Gregory, Jerome, Ambrose, and Augustine, four Fathers of the Church. The choir-stalls were executed in 1864, from designs by *Durlet* of Antwerp; they represent, on the right, the Resurrection of Believers, and, on the left, the Translation of the relics of St. Hubert. The high-altar dates from 1881; the enamelled copper altar of St. Theodore was designed by *Wilmotte* (d. 1893). — LEFT (S.) AISLE: Stained glass by *Capronnier*; 3rd Chapel, Marble statue of the Virgin, by *Rob. Arnold*, a Carthusian monk of the 18th century.

The TREASURY (adm. 2 fr.) contains, among other objects, a group of St. George and Charles the Bold, in gold enamel, presented by Charles the Bold in expiation of his destruction of the town in 1468 (p. 212), and the bust of St. Lambert, containing his head, in silver gilt, by *Henri Zutman* of Liège (1506-12).

At the entrance of the Rue Vinave-d'Ile, opposite the W. portal of the church, is a fountain adorned with lions and a statue of the Virgin, by *Delcour*.

The ***Church of St. Jacques** (Pl. B, 4), near the Boulevard Piercot (p. 212), to the S.W., was founded by Bishop Balderic II. in 1016, and received its Romanesque W. tower in 1163-73, but dates in its present form from 1513-38. It is a magnificent edifice in the late-Gothic style, with a polygonal choir encircled by small chapels. The Renaissance portal on the N. side was added by *Lombard* in 1558-60. The church has been under restoration since 1895.

The INTERIOR is 87 yds. long, 33 yds. broad, and 75 ft. high. Its decoration, particularly the filigree ornamentation bordering the arches, and the gorgeously-coloured enrichment of the groined vaulting, reminds one of the Moresco-Spanish style. The fine stained-glass windows of the choir, dating from 1520-40, represent the Crucifixion, the donors, their armorial bearings, and their tutelary saints. The elaborate stone-carving in the choir (winding staircase in two flights), and the organ-case in the nave, carved by *Andreas Severin* of Maastricht (d. 1673), also deserve notice. The choir was painted in 1885. — Over the altar in the N. transept is a fine Mater Dolorosa, of the beginning of the 16th cent.; in the S. transept is the tomb of Bishop Balderic II. (see above), restored in the Renaissance style. — The aisles contain modern reliefs of scenes from the Passion.

The **Zoological Garden,** or *Jardin d'Acclimatation* (Pl. C, 6; admission 1 fr.), contains only a small collection of animals, but the grounds are prettily laid out and afford a fine view of part of the upper town. Concerts are given here on Sun., Tues., and Thurs. in summer. Adjoining the gardens to the S. is the *Parc de la Boverie*, with a cycle-track.

The **Botanic Garden** (Pl. A, 5) is open the whole day; the hothouses of the Institut de Botanique, founded in 1883 (fine palms), are shown on application to the head-gardener. Adjacent is the *Pharmaceutical Institute*.

The finest *View of Liège is afforded by the **Citadel** (Pl. C, 1), 520 ft. above the sea-level, erected by the Prince-Bishop Maximilian Henry of Bavaria in 1650, on the site of earlier fortifications. It may be reached in 20-25 min. by ascending the steep Rue Pierreuse (Pl. C, 2), or by the flight of 385 steps from the Rue Hors-Château, beside the Protestant Church (Pl. C, 2). Admission is usually granted without difficulty on application to the officer on duty, who deputes a soldier as guide (fee optional). The view embraces the extensive city lying on both banks of the river, with its numerous towers and chimneys, and the populous and industrious valleys of the Meuse, the Ourthe, and the Vesdre. The prospect is bounded towards the S. by the mountains of the Ardennes; towards the N. it extends to the Petersberg near Maastricht, beyond which stretch the broad plains of Limburg.

The fortified heights of the **Chartreuse** (Pl. E, 5, 6), on the opposite bank of the Meuse, also command a charming though different prospect (finest in the morning). The best point is the garden of the *Hospice de la Chartreuse (Asile des Petites Soeurs des Pauvres)* for old men, about half-way up the hill; entrance from the road 'Montagne la Chartreuse' (ring; 1/2 fr. on leaving). — Still higher lies *Robermont*, where the Prince of Coburg was defeated by Marshal Jourdan, 19th Sept., 1794, in the last battle fought by the Austrians on Belgian ground.

The *Avenue de l'Observatoire* (Pl. A, 6, 7), beyond the Station des Guillemins, affords a pleasant walk, with fine views; on the hill, 8 min. above it, is the **Parc Le Cointe** with the favourite Hôtel-Restaurant des Thermes Liégeois (p. 210) and the *Observatory* of the university. — Electric tramway from the Boulevard d'Avroy, see p. 210.

Seraing.

Steamboat (3/4-1 hr.) every 1/2 hr. in summer, from 7 a.m. till dusk (fares 30 and 25 c.; see p. 210).

Steam Tramway (35 min.), every 1/4 hr. from 7 a.m. to 8 p.m., and every hour thereafter till midnight, starting from the Quai de l'Université and running along the left bank of the Meuse to *Jemeppe*, where the terminus is close to the (6 M.) Seraing bridge. Halting-places every 330 yds.; fares 50 or 40 c.

Railway in 15-20 min., either on the right bank of the Meuse from the *Station de Longdoz* to *Seraing*, or on the left bank from the *Station des Guillemins* to *Jemeppe* (distance in each case 5 M.).

The *Excursion to Seraing affords a most interesting insight into the extraordinary industry of the Walloon country, and the

steamboat trip is picturesque. After passing under the handsome railway-bridge of Val Bénoît (p. 231), we notice on both banks numerous iron-foundries and steel-factories of all kinds. — L. *Ougrée* (rail. stat., right bank). R. *Sclessin*, with blast-furnaces and coal-pits, and *Tilleur*. The steamboat stops at the suspension-bridge which connects *Seraing* and *Jemeppe* (5000 inhab.). The railway-stations are each about $^3/_4$ M. from the bridge.

Seraing (*Hôtel Bruyère*, near the quay), a town with 36,500 inhab., situated on the right bank of the Meuse, has acquired a European reputation on account of its vast ironworks and manufactories. They were founded in 1817 by *John Cockerill* (1790-1840), an Englishman, to whom the works belonged jointly with William I., King of the Netherlands, down to 1830, when he purchased the king's share and thus became sole proprietor. His bronze statue, by A. Cattier, was erected in 1871 on the quay in front of the Hôtel de Ville. The works are now owned by a company with a capital of 15 million francs. Visitors, on previous written application, are admitted at 10 a.m. and 2 p.m.

A building on the Meuse, which was formerly a summer-palace of the prince-bishops, immediately below the suspension-bridge, now forms the entrance to the establishment. It contains the residence of the director and the archives and library of the works. The workshops and offices occupy an area of 270 acres, and employ about 11,000 hands, whose salaries and wages amount to upwards of 10 million fr. annually. Upwards of 300 steam-engines are in constant operation. The first locomotive engine on the Continent was built at Seraing (1835). The establishment comprises every branch of industry connected with the manufacture of iron, such as coal-mines, ironstone-mines, puddling furnaces, cast-steel works, and engine-factories.

In the vicinity of Seraing (up the river) are the extensive coal-mines and blast-furnaces of the *Espérance* company; and farther distant, the glass-works of *Val St. Lambert*, established in a suppressed Cistercian Abbey, one of the largest manufactories of the kind in Europe (steam-tramway to Clavier, see p. 229).

28. From Liège to Luxembourg viâ Rivage and Trois-Ponts or viâ Jemelle.

$51^1/_2$ M. to Trois-Vierges; 44 M. to Jemelle. Railway (*Lignes de l'Ourthe et de l'Amblève*): to Trois-Vierges (p. 222) in $4^1/_4$ hrs., fares 6 fr. 70, 5 fr., 3 fr. 35 c.; to Jemelle (p. 198) in $2\text{-}2^1/_2$ hrs., fares 5 fr. 40, 4 fr. 5, 2 fr. 70 c.

The train starts from the *Station des Guillemins* at *Liège*, and follows the Pepinster line (p. 231) as far as ($1^1/_2$ M.) *Angleur* (with a zinc-foundry of the Vieille Montagne Company), where it turns to the S. into the beautiful valley of the *Ourthe*, which intersects the Belgian Ardennes in numerous windings from N. to S. On the slope to the left at the entrance to the narrower part of the valley, which

is called the '*Streupas*' (pas étroit), stands the château of *Beau-Fraipont*, with its massive square tower. The train then passes the foot of an eminence crowned with the turreted château of *Colonstère*. On the opposite bank is the château of *Ancre*.

6 M. **Tilff** *(Hôtel des Etrangers; de l'Amirauté; du Casino)*, a large village prettily situated on the right bank of the stream, and reached from the railway by an iron bridge, is much resorted to in summer by the citizens of Liège. Modern Gothic church. About 3/4 M. below it is the *Villa Neef*, with pretty grounds. About 1/2 M. above Tilff, high above the road, is the entrance to a not very easily accessible stalactite cavern (the keeper of the adjoining cabaret acts as guide, fee about 2 fr.; the expedition is not recommended to ladies). On the height above it is the château of *Brialmont*.

The train then passes the restored château of *Monceau*, crosses the river, traverses some rock-cuttings and a tunnel, and reaches (10 M.) **Esneux** (**Hôtel Bellevue; Hôtel de Liège; Kursaal; Hôtel Cobus*, above, near the church), strikingly situated on and at the foot of a lofty and narrow rocky isthmus, washed on both sides by the river, which here forms a bend upwards of 3 M. in length. The lower part of the village is connected with the upper by a long flight of stone steps, while the carriage-road describes a long circuit. Fine views from the top, particularly from the *Beaumont*. Near the school is a natural arch of rock. This is the most picturesque spot in the lower valley of the Ourthe, and is a favourite point for excursions from Liège.

Near (12 M.) *Poulseur* (steam-tramway to *Sprimont*, 5 M.) the train crosses the river, the banks of which are disfigured with extensive limestone and slate quarries. Above the village rise the ivy-clad ruins of Poulseur, and opposite formerly stood the castle of *Montfort*, once one of the seats of the 'Quatre Fils Aymon' (see below). The valley contracts. The train crosses the Ourthe and reaches the small station of (14 M.) *Rivage* (Hôtel de la Station), where the Ourthe Railway diverges to the right (see p. 223).

The Chemin de Fer de l'Amblève, which connects the Ourthe railway with the line from Spa to Luxembourg, traverses one of the most picturesque valleys of the Belgian hill-country.

The line at first ascends the right bank of the river, which is here navigable, passing (14 1/2 M.) *Liotte* and skirting the furrowed limestone cliffs of the *Belle Roche*. To the right we obtain a glimpse of the fine rocks of *Halleux*. Immediately beyond (17 1/2 M.) *Martin-Rive* the train crosses to the left bank. On the left tower lofty rocks crowned with the insignificant ruins of the château of *Amblève*, which are chiefly interesting from their association with the mediæval legend of the *Quatre Fils Aymon*, who are said to have resided here, and with the 'Wild Boar of the Ardennes', who once occupied the castle, and was beheaded at Maastricht in 1485. The keys of the castle are kept at the village. The exploits of this adventurer

are admirably described by Sir Walter Scott in his 'Quentin Durward'. His true history is as follows: —

William de la Marck, the scion of a noble family of Westphalia, born about 1446, was educated by Louis de Bourbon, Bishop of Liège. The bravery, or rather ferocity, of his character, procured for him at an early age the sobriquet of the 'Wild Boar of the Ardennes'. Having been censured by the bishop's chancellor on one occasion, he slew that officer, almost before the eyes of his patron, and was banished in consequence. William now sought an asylum at the court of Louis XI. of France, where he planned a revolt in the Bishop's dominions, and received money and troops for the enterprise. On his arrival in the Province of Liège, he entrapped the unfortunate Bishop into an ambuscade, and slew him with his own battle-axe. The Liégeois, ever prone to rebellion, now created William their commander-in-chief. He next invaded Brabant, but having been defeated by Archduke Maximilian, he returned to Liège, and allied himself with René of Lorraine against Austria. Maximilian now had recourse to treachery. He bribed Frederick of Horn, William's friend, to betray him. The 'Wild Boar' thus fell into the power of the Austrians, and was conducted to Maastricht, where he terminated his blood-stained career on the scaffold at the age of 39 years. He died bravely, as he had lived, meeting his merited fate with composure.

19½ M. **Aywaille** (*Hôtel du Luxembourg; Hôtel de Liège; Hôtel d'Allemagne*, good cuisine), a small town with 3500 inhabitants. A picturesque walk may be taken from Aywaille viâ the village of *Harzé* (with a 16th cent. castle of the De la Marcks) to *My* and *Bomal* (p. 223).

From Aywaille we may proceed viâ *Dieupart*, with its solitary old church, to (1½ M.) *Sougné*, at the foot of the steep cliff known as *Heid des Gattes* ('goat mountain'), in the valley of the Amblève, below Remouchamps.

Farther on we cross the river by a viaduct 45 ft. high and 175 yds. long, commanding a good view of the village of Remouchamps on the left, and of the still occupied château of Mont Jardin on the right, peeping down from its lofty situation amid dense foliage. Farther up is the modern château of M. de Theux.

21 M. **Remouchamps** (*Hôtel des Etrangers*, R., L., & A. 2¼ fr., *Hôtel de la Grotte*, R., L., & A. 1¼ fr.; at both B. ¾, déj. 1¼, D. 2½, pens. 5 fr.), one of the prettiest spots in the valley of the Amblève, with a *Stalactite Grotto*, which, however, is far inferior to that at Han-sur-Lesse (p. 197).

The entrance adjoins the Hôtel de la Grotte (admission 3 fr.; torches included; costume for ladies 1½ fr.; fee to the guide extra). The grotto consists of an upper and a lower part, to which last a flight of steps descends, and it is traversed by a brook. Another peculiarity which the limestone basin of Remouchamps has in common with other similar districts is the disappearance of almost all the streams in the neighbourhood, towards the N., in subterranean clefts or 'entonnoirs' (funnels), locally called 'chantoirs'. The largest of these is the *Entonnoir of Adseux*, 3 M. to the N. of the village. The traveller follows the road through the romantic *Sècheval* ('dry valley') as far as the village of *Deigné* (p. 232), whence a boy had better be taken as a guide.

Above Remouchamp the river makes a wide bend, which the railway avoids by a tunnel 678 yds. in length. The train then crosses to the left bank, passes (22½ M.) *Nonceveux*, recrosses the river, and reaches the *Fond de Quareux* (Restaurant), a wild rocky

caldron, in which the channel of the Amblève is blocked by innumerable boulders. From (25 M.) *Quareux* a pleasant walk may be taken along the highroad to a point beyond the prettily-situated village of *Sedoz*, and thence across the hills (fine views) to Remouchamps (in about 2½ hrs.).

The train now keeps to the right bank, commanding a series of fine views of the wild valley of the Amblève and, beyond (27½ M.) *Stoumont* (Hôt. des Chasseurs, in the village, 3 M. from the station), of the picturesque ravine of the *Lienne*. We then pass *Targnon*, on an almost isolated hill. From Stoumont to Spa by Desniez, Winamplanche, and Marteau, about 5 hrs.

Several tunnels and bridges are next passed. 31 M. *La Gleize* (Hôtel Delvenne).

Before reaching (33 M.) *Roanne-Coo*, we have a view (right) of the beautiful *Cascade of Coo*, with its grand mountainous environs.

Part of the Amblève is here precipitated through two artificial gaps in the rock, made in the 18th cent., while the rest of the water flows past the openings and reaches the bottom of the rocks by a circuitous course of 3 M. The *Hôtel de la Cascade*, with a terrace and pavilion, is frequently crowded; *Hôtel Britannique*, less pretending.

35½ M. *Trois-Ponts*, junction of the line to Pepinster (p. 238), a small village named after its three old bridges (over the Amblève, over the Salm, and over another brook), and situated behind precipitous rocks through which the railway passes.

The line now enters the deep, rocky valley of the *Salm* or *Glain*, passes through a tunnel, and follows the left bank of the stream. 39 M. *Grand-Halleux*; to the left, the reddish cliffs of *Houx*. 43 M. *Viel-Salm* (Inn), at some distance from the village (*Hôtel Bellevue) of that name; large slate-quarries in the environs. — Farther on, to the right, is the ruined castle of *Salm*, the ancestral seat of the princely family of that name. The line now quits the valley of the Salm, passes (47½ M.) *Bovigny*, and beyond (50½ M.) *Gouvy* (Ger. *Geylich*; Hôtel du Chemin de Fer; Belgian custom-house) crosses the infant *Ourthe* (which rises close to this point) and the watershed between the Meuse and Moselle, which is at the same time the Luxembourg frontier. Branch-line to Libramont, see p. 199. A diligence runs from Gouvy to (10½ M.) *Houffalize* (p. 199).

The train descends through the rocky valley of the *Wolz*, cutting off the windings of the stream by two short tunnels. 54½ M. *Trois-Vierges*, Ger. *Ulflingen*, vulgo *Ulven* (Hôtel Wieser, at the railway-station), the frontier-station of Luxembourg (p. 239). The French name is derived from the legendary conversion of the three Fates into the Christian virtues of Faith, Hope, and Charity, personified as the daughters of St. Sophia. The parish-church formerly belonged to a Franciscan convent. A branch-line runs from Trois-Vierges via *Wilwerdingen*, *Lengeler*, and *Burgreuland* (with ruined castle), to *St. Vith*, connecting with the Malmedy and Aix-la-Chapelle and Gerolstein line.

The Ourthe railway beyond *Rivage* (p. 220) crosses the Amblève and reaches (15 M.) **Comblain-au-Pont** (**Hôtel des Familles, Hôt. des Chasseurs*, at the station), a village *(Hôtel Berck-Gadisseur)* prettily situated on the left bank of the river, $^3/_4$ M. from the station, which lies at the foot of a precipitous cliff. On a rocky eminence rises the ivy-clad tower of a ruined church.

The train now passes through a tunnel to ($17^1/_2$ M.) *Comblain-la-Tour* (Hôtel de l'Ourthe), situated at the mouth of the Comblain brook, with rocky environs. The valley soon expands and becomes more attractive. $20^1/_2$ M. **Hamoir** *(Hôtel des Chemins de Fer)*, a considerable village situated chiefly on the left bank. On the right bank, farther up, lies the château of *Hamoir-Lassus*, with a large park. One of the most picturesque parts of the valley is between Hamoir and Bomal (see below), the scenery being pleasantly varied by meadows, richly-wooded slopes, and frowning cliffs.

*Walk. Beyond the château of Hamoir-Lassus, at the first houses of the village of that name, enquire for the shorter path across the hill, and cross the railway-bridge of *Sy* (Simon's Inn), a small group of houses in a narrow gorge. A path through the meadows here passes the mouth of the tunnel and through an arch of the bridge, suddenly affording a view of a narrow and sombre rocky valley. At the end of the tunnel cross again (ferry) to the farm of *Puiogne* on the right bank, and ascend with a boy as guide to the picturesquely situated ruins of the castle of *Logne*, which like the Château d'Amblève was one of the chief seats of the redoubtable Count de la Marck (p. 221). On the top is a grotto, the *Cave Notre-Dame*. Near the castle runs the Aywaille (p. 221) and Bomal road, by which the latter village may now be reached past the **Roche de Hierneu*.

Beyond Hamoir the train crosses the river several times, and penetrates a lofty cliff by means of a tunnel. The large village of (25 M.) **Bomal** *(Hôtel de la Station)*, at the mouth of the *Aisne*, commanded by the château with its terraced gardens, is a handsome looking place.

Excursion recommended to the picturesque rocky valley of the *Aisne*, ascending by *Juzaine* and *Aisne* to (4 M.) *Roche-à-Frêne* (Courtoy-Liboutte), with curious geological strata, and returning by *Heid*, *Wéris* (ancient Romanesque church; Celtic dolmen), and *Barvaux*.

The train again crosses the Ourthe, stops at the substantially built village of (27 M.) **Barvaux** *(Hôtel de l'Aigle Noir*, pens. $4^1/_2$ fr.; *Hôtel des Ardennes)*, and then quits the river in order to avoid the long bend which it makes towards the W.

On the Ourthe, 2 M. above Barvaux, lies the ancient and picturesquely situated, but now insignificant town of **Durbuy** *(Hôtel de Liège*, R., L., & A. $1^1/_2$, B. $^3/_4$, déj. $1^1/_2$, D. 2, pens. $4^1/_2$-5 fr.; *Hôtel de la Montagne)*, with 450 inhab. only. The principal features of the place are a mediæval bridge, an old chapel, the ruined tower of an ancient fortification, and the modernised château of the Duc d'Ursel.

Beyond (32 M.) **Melreux** (*Hôtel des Etrangers*, well spoken of) the line crosses the Ourthe for the last time and then leaves its neighbourhood.

From Melreux to Laroche, $12^1/_2$ M., narrow-gauge railway in $1^1/_4$ hr. (fares 1 fr. 60, 1 fr. 20 c.). $3^1/_4$ M. *Hotton* (Hôtel de l'Ourthe); $4^1/_2$ M. *Rendeux*. On an isolated wooded hill opposite stands the pilgrimage-chapel of

St. Thibaut, beside which a hermit still dwells. — 12½ M. **La Roche** (*Hôtel de Luxembourg; des Ardennes; du Nord; Casino*, frequented by the English), a small town, picturesquely situated at the junction of several valleys, and commanded by the frowning ruins of a castle. The winding and varied valley of the Ourthe in the vicinity of La Roche presents several points of attraction, *e.g.* the rocks of *Le Hérou* and the junction of the two Ourthes.

38½ M. **Marche** (**Hôtel de la Cloche; Hôtel de la Gare*), the chief town (2900 inhab.) of the *Famenne*, a productive agricultural district. Marche was formerly a fortress. Lafayette was taken prisoner by the Austrians here in 1792. The village of *Waha*, 1½ M. to the S., contains a small Romanesque church consecrated in 1051.

40½ M. *Marloie;* 44 M. *Jemelle*, where the line unites with the Brussels and Luxembourg railway (p. 198).

29. From Liège to Maastricht.

19 M. Railway in 1 hr. 5 min.; trains start from the *Station de Longdoz* (fares 2 fr. 40, 1 fr. 80, 1 fr. 20 c.). — Steamer, see p. 210.

Travellers to Maastricht who intend to return to Liège should leave the bulk of their luggage at Liège, in order to avoid the formalities of the Dutch douane in going, and those of the Belgian in returning.

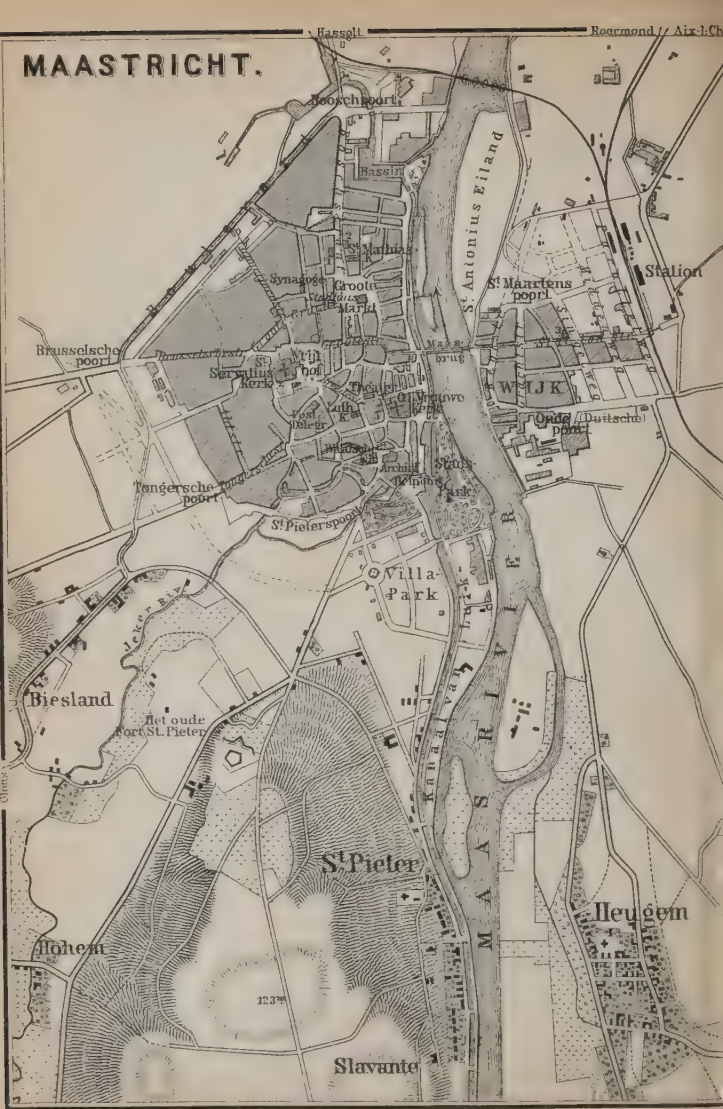
The train passes under the Chartreuse (p. 218), runs near the Meuse for a short distance, and reaches (3 M.) *Jupille*, a small town of very ancient origin, with 3600 inhab. It was once a favourite residence of Pepin of Héristal, who died here in 714, and was also often visited by Charlemagne. The train now quits the river, which makes a bend towards the W. — 5 M. *Wandre;* 6 M. *Cheratte.*

8 M. *Argenteau* (Hôtel du Tourne-Bride) is connected by a tasteful bridge with *Hermalle*, a straw-plaiting place on the opposite bank of the river. Above the village rises an abrupt limestone rock, clothed with oak-plantations on the summit, and crowned with the new château of Count Mercy d'Argenteau. The court is connected by means of a lofty bridge with another precipitous rock, on which are remains of the old château. The park extends for a considerable distance to the N. (open to the public). Farther down the river are steep cliffs and large quarries.

Picturesquely situated on the *Berwinne*, 2 M. to the E. of Argenteau, are the ruins of the once famous fortress of *Dalhem* (Restaurant Klenen).

10 M. **Visé**, Dutch *Wezet* (**Hôtel de Brabant; *Grand Hôtel, Hôtel de l'Europe*, both near the station), with 2800 inhab., is the seat of the Belgian custom-house. The church contains the famous silver *Châsse de St. Hadelin*, with figures in relief. Quaint Hôtel de Ville. The *Loretto Chapel*, on the hill, is a pilgrim-resort. The train crosses the frontier and enters the Dutch province of Limburg.

12½ M. **Eysden,** with the Dutch custom-house and an old château, is situated amid fruit-trees and luxuriant pastures. — 15 M. *Gronsveld.* On the opposite bank of the Meuse are seen the tufa rocks of the Petersberg, rising 330 ft. above the river, and crowned by the graceful *Château of Castert.*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St. Maartens poort
Station
Brusselsche poort
Brusselsche Straat
Brug
Stadhuis
Waag
Archief
Schouwburg
Tongersche poort
St. Pieterspoort
Villa-Park
Biesland
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Kanaal van Zuid-Willemsvaart
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19 M. **Maastricht.** — **Hotels.** Hôtel du Lévrier, or Hazewind ('greyhound'; Pl. 1), in the Bosch-Straat, near the market, R. 1½ fl., L. 25, A. 30, B. 60 c., D. 1 fl. 40 c., pens. 4 fl., De Zwarte Arend, or Aigle Noir (Pl. 2), opposite, both belonging to the same proprietor, R. 1 fl.; Hôtel-Restaurant Willems (Pl. 3), Stations-Straat, at Wyk, near the station; Derlon (Pl. 4), near the Peter's Gate and the church of Notre Dame, R., L., & A. 1½, B. ½, D. from 1¼, pens. 3¾ fl.; Daenen (Pl. 5), R., L., & B. 1½, L. ¼, déj. ¾, D. incl. wine 2, pens. 3 fl., these two for gentlemen travelling alone. — **Restaurants.** *Railway Restaurant*, very fair; *Zeguers*, Breede Straat; *Rathskeller*, Vrythof.

Post & Telegraph Office, to the S. of the Vrythof.

Baths. *Binnenbad*, Bogaarde-Straat; *Buitenbad*, on the Meuse (in summer).

Tramway from the station to the market-place 7½ c. — *Carriage* from the station into the town 50 c.; from Maastricht to the entrance to the galleries 3 fl.

Guides to the Petersberg: *Dorlo*, St. Pieter-Straat 21; another at the entrance. Charge, 2 fl., each pers. additional ½ fl., including torches. Cards of admission may also be obtained at the hotels and booksellers'; change is not always to be had at the entrance to the caves.

Maastricht, the capital of the Dutch part of the province of Limburg, a well-built town with 32,700 inhab., lies on the left bank of the Meuse. *Maas-Trecht (Trajectum ad Mosam)* is the *Trajectum Superius* of the Romans (the 'lower ford' was at Utrecht, p. 368), and from 382 to 721 was the seat of a bishopric, transferred hither from Tongres by St. Servatius (d. 384). It belonged to the Frankish kings, several of whom resided here, and was at a later date in the joint possession of the Dukes of Brabant and the Prince Bishops of Liège. In 1579 Maastricht, which had thrown in its lot with the Netherlandish patriots, was besieged for four months by the Spaniards, under the Duke of Parma. The garrison, which consisted of 1200 soldiers (French, English, and Scottish), 7000 of the townspeople, and 1000 peasants from the environs, finally succumbed on June 29th. The victors plundered the town for three days and put 8000 of the inhabitants to death. In 1632 the town was captured by Prince Fred. Henry of Orange, and in 1673, 1748, and 1798 by the French. Maastricht was almost the only town in the S. part of the Netherlands which was successfully maintained by the Dutch against the Belgians in 1830. — The fortifications have now been razed.

The railway-station is on the right bank of the Meuse, near the suburb of *Wyk*, which is connected with the town by means of a bridge of nine arches, erected in 1280-98, and rebuilt in 1683 by the Dominican Fr. Romain, the architect of the Pont Royal at Paris. About 220 yds. farther up, a Roman bridge once crossed the river; traces of the ancient road from Bavay (p. 202) to Cologne were discovered here.

The *Stadhuis*, or *Hôtel de Ville*, with its clock-tower, situated in the great market-place, was erected in 1659-64, and contains several pictures of the Dutch School and well-executed tapestry (1704), representing the history of the Israelites in the wilderness.

The *Church of St. Servatius*, or *Hoofdkerk*, in the Vrythof, found-

ed by Bishop Monulphus (560-599), is the oldest church in the Netherlands. The rich W. portion, in the Romanesque style, belongs to the 11th or 12th cent., the remainder was added in the Gothic style during the 13-15th cent., and the interior was altered to correspond about 1500. The crypt, with the tomb of St. Servatius rediscovered in 1881, dates from the original building. There is another crypt beneath the W. choir. Among the altar-pieces are a Crucifixion and a Descent from the Cross by *Van Dyck*.

The Church Treasury (*Schatkamer*), which since 1873 has occupied a chapel of its own, is worthy of inspection (fee, including both crypts, 1 fl.; more than one pers. 50 c. each). The most interesting object which it contains is the late-Romanesque reliquary of St. Servatius (12th cent.), in the form of a church, 5 ft. 9 in. in length, 19 in. in breadth, and 27 in. high. It is executed in gilded and enamelled copper, and embellished with filigree work and precious stones. A key of electrum (a mixture of gold and silver) presented to the saint by Pope Damasus (376), his crozier, stick, portable altar, and vestment are also shown. An enamelled golden cross, with an antique cameo and the body of Christ carved in ivory, dates from the 10th century. Ecclesiastical utensils of the 13-16th cent., etc. Catalogue ½ fr.

The Protestant *Church of St. John (St. Janskerk)*, formerly the baptistery of the cathedral, is in its present form a late-Gothic structure of the 15th century. The handsome tower is 220 ft. in height. — In a side-street, the Groote Straat, is the old Dominican Church, a fine Gothic building, now a warehouse and much neglected.

The *Church of Notre Dame*, or *Lieve Vrouwekerke*, a late-Romanesque edifice of the 11th cent., has been disfigured by subsequent additions; it is now under restoration. The fine choir with its ambulatory and the richly decorated capitals of the columns deserve notice. The treasury contains a dalmatic of the 7th cent., an enamelled silver relief (a Byzantine work of the 11th cent.), an Oriental horn (12th cent.), a reliquary in rock-crystal and copper gilt (13th cent.).

The *Provincial Archives* and the *Town Library* (open 9-12; on Tues., Thurs., Sat., also 2-3) are preserved in the old *Franciscan Church*, Rue St. Pierre, a few paces to the S. of Notre Dame. — The picturesque *Helpoort*, in this vicinity, is the only one of the old town-gates now left.

The old Hôtel de Ville (15th cent.), Kleine Straat, near the Groote Markt (entrance in the Jooden-Straat), contains the *Museum van Oudheden*, a small collection of antiquities. At No. 16 Tafel-Straat is M. Ubaghs' *Geological & Palaeontological Collection* (open 10-5; at both, adm. 25 c.).

On the S.E. side of the town, near Notre Dame (see above), is situated the small *Stads-Park*, with a restaurant and pretty view of the Meuse. Concerts in summer on Tuesdays and Thursdays.

A visit to the old sandstone-quarries which honeycomb the ***Petersberg** takes about 3 hrs. on foot.

The path on the E. side of the Liège canal is in shade in the morning and preferable to the road. We leave the town on the S. by the Peter's Gate, near which the guide (p. 225) lives. After about 35 min. we reach the suppressed Servite monastery of *Slavante*, now

the property of a private club (Casino), but open to strangers (refreshments, fine view). The entrance to the quarries is close by. The invariable temperature of the interior is about 45° Fahr., so that visitors should beware of entering the caverns in a heated condition.

The Petersberg is composed of a yellowish, sandy, and soft stone, or chalky tufa, which has been deposited by the water of the ocean, and contains numerous conchylia, fragments of coral, sharks' teeth, fossil turtles, etc., also bones of gigantic saurians and numerous flints (collections at Liège University and at Maastricht). The stone is easily sawn into blocks and hardens on exposure to the atmosphere. The quarries in the Petersberg were worked since the early middle ages (perhaps even since Roman times) until a few years ago; and in the course of ages a vast labyrinth of galleries has been formed, about 15 M. in length and 9 M. in breadth. These galleries, which vary from 20 to 50 ft. in height, are supported by square pillars averaging 50 ft. in circumference. Thousands of names are scratched on the pillars, the earliest dating from 1037. The so-called *orgues géologiques*, cylindrical openings of 1-7 ft. in diameter, and generally vertical, perforating the formation to a vast depth, and now filled with clay, sand, and rubble, were probably formed by submarine whirlpools and afterwards enlarged by the percolation of rain-water. One of these openings has been cut through the middle by the quarrymen, and the water trickling through has produced a stalactite formation somewhat in the shape of a tree, which the guides erroneously point out as fossil roots and branches. It is dangerous to enter the galleries without a guide. The bodies of foolhardy explorers were formerly not unfrequently found in the more remote recesses, preserved from decay by the properties of the tufa. If any guide remains more than 3 hrs. in the quarries another is sent in search of him. A curious effect is produced by the guide leaving the party temporarily and carrying his torch into the side-galleries, from which its light shines into the central one from time to time. The soft, friable nature of the stone deadens every sound, so that his footsteps soon seem as if far in the distance.

Admission to a small palæontological '*Museum*' is included in the entrance-fee.

Railway to *Aix-la-Chapelle*, *Hasselt*, and *Antwerp*, see R. 17; to *Venlo*, *Nymegen*, and *Rotterdam*, see RR. 56, 55.

30. From Liège to Namur.

37½ M. Railway in 1 hr. 5 min.-2 hrs. (fares 4 fr. 80, 3 fr. 60, 2 fr. 40 c.; express 5 fr. 70, 4 fr. 30, 2 fr. 85 c.). This line is part of that from Cologne and Liège to Paris.

This part of the valley of the Meuse is remarkably picturesque and attractive. Bold cliffs, ruined castles, rich pastures, and thriving villages are passed in uninterrupted succession, while numerous coal-mines and manufactories with their lofty chimneys bear testimony to the enterprising character of the inhabitants. The whole district is densely peopled, the land well cultivated, and the scenery pleasantly diversified with hop-gardens, corn-fields, meadows, and (before Javaz) with vineyards, but many of the prettiest points escape the railway-traveller. The quarries on both banks yield excellent marble.

Liège, see p. 209; the train starts from the *Gare de Longdoz* (p. 209). *Ougrée*, *Seraing* (p. 218), and *Val St. Lambert* are stations on the right, *Tilleur*, *Jemeppe-sur-Meuse*, and *Flémalle-Grande* stations on the left bank of the river, all picturesquely situated, with

numerous manufactories and coal-mines. Val St. Lambert was until the Revolution the seat of one of the wealthiest Cistercian monasteries in the country, now succeeded by one of the most important glass-works in Belgium.

7 M. *Flémalle-Haute*, a considerable village, where a branch-line, constructed mainly for goods-traffic, crosses the river.

Farther on, to the right, on a precipitous rock rising almost immediately from the river, stands the château of *Chokier*, with its red tower and massive walls, dating partly from the last century. It is the ancient seat of the Surlet de Chokier family, a member of which was regent of Belgium for five months previous to the election of King Leopold. Then, at some distance from the river, on the right, the castle of *Aigremont*, with its white walls, rising conspicuously on the crest of a lofty hill, belonging to Count d'Oultremont. It is said to have been erected by the Quatre Fils Aymon, four traditionary heroes of the middle ages. In the 15th cent. it formed the central point of the warlike exploits of William de la Marck, the 'Wild Boar of the Ardennes' (p. 221). To the left, opposite stat. *Engis*, stands the château of *Engihoul*, at the base of a limestone rock. In 1829 numerous fossil bones were discovered by Dr. Schmerling in the limestone rocks around Engis, which led him to the conclusion that a prehistoric race of human beings had once peopled this district. 12 M. *Hermalle-sous-Huy*, with a handsome château and park, is another picturesque spot, between which and Neuville the scenery is less attractive, and the banks are flatter. Farther on, at *Flône*, are the large buildings of a former nunnery (16th cent.); and on the hill above them, to the right ($1^1/_2$ M.), is the château of *Jehay*, restored in the original style. The château, which contains a collection of paintings, is in the possession of Baron Van den Steen.

14 M. *Amay*, a village at some distance from the river, possesses a Romanesque church with three towers. *Neuville*, a château of the Prince de Ligne, beyond which the scenery again becomes more picturesque, lies nearly opposite ($15^1/_2$ M.) *Ampsin*, where a ruined tower stands on the bank of the river. In the neighbourhood are vineyards, and the large *Corphalie Zinc-Foundry*. The train continues to skirt the hills on the left bank, of which no view is obtained.

18 M. **Huy,** Flem. *Hoey* (**Aigle Noir*, R., L., & A. $2^1/_2$, B. 1, déj. 2, D. $2^1/_2$, pens. 6 fr.; *Mouton Bleu; du Globe; Bruxellois; Phare*, plain), a town with 12,100 inhab., is picturesquely situated on the right bank of the Meuse (station on the left bank), at the mouth of the *Hoyoux*. The *Citadel*, constructed in 1822 and strengthened in 1892, rises from the river in terraces. The works are partly hewn in the solid rock. The **Collegiate Church (Notre Dame)*, a fine structure in the most perfect Gothic style, was begun in 1311, but renewed after a fire in the 16th century. Handsome W. portal with an elaborate rose-window and good sculptures. On the high-

altar is a Gothic screen, and the treasury contains some notable articles. In the Grande Place is a pretty fountain with brazen figures (15th cent.). In 1868 a statue by W. Geefs was erected on the promenade skirting the Meuse, to *Jos. Lebeau*, a Belgian statesman, born at Huy in 1794. The best views of the banks of the river, which are especially beautiful above the town, are obtained from the bridge over the Meuse and from beside the chapel of *St. Léonard*, to the W. of the town. Wine-growing flourishes in the neighbourhood.

The abbey of *Neumoustier*, founded by Peter the Hermit (d. 1115), formerly stood in one of the suburbs of Huy, and the great preacher of the Crusades was himself buried there. A statue has been erected to him in the garden of the old abbey. This was one of no fewer than seventeen religious houses which Huy possessed under the régime of the bishops of Liège, although the population of the town was then about 5000 only.

From Huy to Landen, 22½ M., in 1¼-2 hrs. (fares 2 fr. 75, 2 fr. 5, 1 fr. 40 c.). The train may be taken either at the station of *Statte* (see below), a suburb on the left bank of the Meuse, or at *Huy-Sud*. The two stations, which are 1¼ M. apart, are connected by a bridge across the Meuse and by a tunnel. — At (5 M.) *Moha*, with a ruined castle, the line begins to ascend the picturesque valley of the *Mehaigne*, a tributary of the Meuse. Stations: *Huccorgne; Fumal*, with an old castle; *Fallais* (Hôtel Michaux-Frisone), with a Romanesque church, and a tastefully restored château; *Braives*. The country now becomes flat. The last stations are *Avennes*, *Hannut*, *Avernas*. Then *Landen*, see p. 202.

From Huy to Waremme (p. 202), 16 M., steam-tramway in 1½ hr.; fares 1 fr. 85, 1 fr. 30 c.

From Huy to Ciney, 25 M., railway in 1¼-1½ hr. (fares 2 fr. 65, 2 fr., 1 fr. 35 c.). The trains start from Statte and Huy-Sud (see above). — The pleasing valley of the *Hoyoux*, which the line ascends, is also interesting for pedestrians. Of the numerous paper-mills in the lower part of the valley, the chief is that of Godin. — 4½ M. *Barse*. — 7 M. *Modave*, whence a visit may be paid to the (½ hr.) château of *Modave*, most picturesquely situated on a lofty rock, built in the 16th cent., and now the property of M. Braconier of Liège. Admission to the château with permission of the proprietor only. The park is shown by the gardener, who opens the lower gate from which the station may be regained. A pretty waterfall is to be seen above the adjacent hamlet of *Pont-de-Bonne* (Hôtel Bovy; Hôtel des Touristes), a summer-resort with attractive walks. — Then, *Clavier* (steam-tramway to Val-St. Lambert, see pp. 219, 227; to Comblain-au-Pont, p. 223), *Avins-en-Condroz*, *Hévelange*, *Hamois*, *Emptinne*. — *Ciney*, see p. 198.

19½ M. *Statte* (Hôtel Continental; Hôtel des Voyageurs), a suburb of Huy, picturesquely situated on the left bank of the Meuse, and junction of the line from Landen to Ciney, which here crosses the river (see above, and comp. Map). — Tunnel.

20½ M. *Bas-Oha*, with an old castle now restored. On the height opposite are the scanty ruins of the castle of *Beaufort*, destroyed in 1554, which is once more in the possession of the Duke of Beaufort-Spontin.

In the valley of *Solières*, about 1¼ M. from the ruin is the *Trou Manteau*, which has been very imperfectly explored, entered by a double opening (apply to the discoverer Victor Martin, watchmaker in Huy). — Below Beaufort is *Ben-Ahin*, with a château (restored) of Prince Looz-Corswarem. An attractive walk leads hence by the highroad to (3-3½ M.)

Huy (p. 228); another from the ruined castle of Beaufort to Huy, through the valley of *Solières*.

22½ M. *Javaz*, opposite which is *Gives* (see below). 25 M. *Andenne-Seilles*. On the left bank, where the railway-station is situated, lies the straggling village of *Seilles*, the last in the district of Liège. There are several lime-kilns here, and a château restored in the style of the 15th century. Opposite Seilles, and connected with it by means of an iron bridge, lies **Andenne** (*Hôtel de Thier, du Commerce*, both near the station; *Hôtel des Etrangers*), with 7100 inhab., a busy town, with paper, faience, and other manufactories. Down to 1785 a religious establishment of 32 sisters of noble family, not bound by any vow to abstain from matrimony, had existed here for upwards of a thousand years. It is said to have been founded by St. Begga, a daughter of Pepin of Héristal (p. 366), and the order was probably identical with that of the Béguines. The establishment was transferred to Namur by Emp. Joseph II. The church contains the Renaissance reliquary of St. Begga, and a famous wonder-working marble tablet of the saint. Fine view from *Mount-Calvary*. — Steam-tramways to (12½ M.) Eghezée (p. 201), to Gives (3 M.; see above), to Sorée (10 M.), and viâ Sclayn and Samson (see below) to (7 M.) *Grand-Moinil*. — Tunnel.

29 M. *Sclaigneaux* is noted for the curiously jagged character of the red oolithic cliffs. A handsome bridge (opened in 1890) crosses the Meuse to *Sclayn* (Hôtel des Etrangers; Hôt.-Café de la Renaissance), a beautifully situated village frequented as a summer-resort, with a quaint old Romanesque church. At (30 M.) *Namèche* (Hôtel Suisse), another pleasant village in the midst of fruit-trees, the river is crossed by an iron bridge. On the opposite bank, in the valley of the *Grand-Pré*, lies *Samson*, a village at the foot of a picturesque cliff of white limestone. Above Samson are a modern château and the ruins of a castle believed to date from the 12th century. Near it, in 1858, was discovered a Frankish burial-place.

A pleasant walk leads from Samson to the S. viâ *Goyet* (with prehistoric caves; foot-path viâ *Haltinne* to Andenne see above) and the beautifully situated château of *Faulx*, to (4½ M.) the scanty ruins of the famous *Abbey of Grand-Pré*, destroyed during the French Revolution. — In the lateral valley above Faulx lies the well-preserved château of *Arville*.

On the left rises the château of *Moinil;* then that of *Brumagne*, the property of Baron de Woelmont.

32 M. *Marche-les-Dames* (Hôtel-Restaurant Au Vallon), adjoining which are the ironworks of *Enouf*. The modern château of the Duc d'Arenberg, with its gardens, amidst the trees on the rocky slope, is named after an abbey founded (in a side-valley) in 1101 by 139 noble ladies, the widows of crusaders who had accompanied Godfrey de Bouillon to the Holy Land. A pleasant walk on the left bank, affording fine views of the river and the rocks of Samson leads hence to Sclaigneaux (see above).

On the left rise the huge cliffs of *Lives*. We next pass a number

of lofty conical cliffs; then, on the right (34½ M.), appear the massive rocks of the *Grands Malades*, so-called from a hospital for lepers, situated here in the middle ages.

37½ M. **Namur**, see p. 189.

31. From Liège to Aix-la-Chapelle.

34 M. Railway to Verviers (15½ M.) in 31-66 min. (fares 1 fr. 90, 1 fr. 45, 95 c.; express 2 fr. 40, 1 fr. 80, 1 fr. 20 c.); from Verviers to Aix-la-Chapelle (19½ M.) in 40-65 min. (fares 3 fr. 30, 2 fr. 60, 1 fr. 85 c.). In the reverse direction: express from Aix-la-Chapelle to Liège 4 marks 60, 3 *M* 40 pfennigs; from Cologne to Liège 10 *M* 90, 8 *M* 20, 5 *M* 70 pf.; from Cologne to Brussels 18 *M* 40, 13 *M* 80, 9 *M* 50 pf. (The German mark, worth 1s. Engl., is divided into 100 pfennigs.) Between Verviers and Aix-la-Chapelle (and Cologne) several of the express trains have first-class carriages only, but in Belgium they always consist of the three classes. — At Herbesthal, the Prussian frontier-station, small articles of luggage are examined; but that in the luggage-van is not examined till the traveller arrives at Aix-la-Chapelle (or at Cologne, if booked to, or beyond Cologne).

The country traversed by the line between Liège and the Prussian frontier is remarkable for its picturesque scenery, busy manufactories, and pretty country-houses, while the engineering skill displayed in the construction of the line is another object of interest. The picturesque stream which the line crosses so frequently is the *Vesdre* (Ger. *Weser*). The rock penetrated by most of the tunnels is a bluish limestone, frequently veined with quartz, and often used for building purposes. This is the most beautiful part of the journey between England and Germany, and should if possible be performed by daylight.

The Bergisch-Märkisch Railway also has a line between Verviers and Aix-la-Chapelle, 20½ M. (1-1¼ hr.; fares 2 fr. 60, 2 fr. 15, 1 fr. 50 c.; or 2 *M* 10, 1 *M* 70, 1 *M* 20 pf.). It diverges beyond *Dolhain* (p. 233) at (8 M.) *Welkenraedt* from the Rhenish line. 11 M. *Henri-Chapelle*. Near (12½ M.) *Montzen-Moresnet* are several châteaux and the ruin of *Schimper*, picturesquely situated on a cliff above the Göhl. About 1¾ M. to the E. is the *Altenberg* or *Vieille Montagne* (Restaurant Bergerhoff; Casino), the central point of the territory about 1½ sq. M. in area possessed in common by Prussia and Belgium since 1815, with nearly exhausted zinc-mines. Near Altenberg in the valley of the Göhl rises the *Eineburg*, or *Emmaburg*, once a country-residence of Charlemagne, where his secretary Eginhard is said to have become enamoured of the emperor's daughter Emma, whom he afterwards married. — 13½ M. *Bleyberg* (Belgian custom-house), with lead and zinc-mines. Branch line to Aubel, see below. — 20½ M. *Aix-la-Chapelle* (Templerbend Station), see *Baedeker's Rhine*. Through-trains of the Bergisch-Märkisch Railway from Brussels to Düsseldorf go by this line (express from *Calais* to *Berlin* in 20¾ hrs.).

Liège, see p. 209. The train starts from the *Station des Guillemins* at Liège, crosses the handsome *Pont du Val-Bénoît*, skirts the mountain-spur of *Quinquempois*, with its château, and beyond (1½ M.) *Angleur* (junction of the *Ligne de l'Ourthe*, for which see p. 219) passes the extensive zinc-foundry of the *Vieille Montagne Co.* (see above), and crosses the *Ourthe* near its confluence with the *Vesdre*.

2 M. **Chênée** (6500 inhab.), at the mouth of the Vesdre, is a busy manufacturing place with copper-foundries and glass-works. — Branch-line to *Herve*, *Battice*, and *Aubel* (p. 233); another to the (2½ M.) Station de Longdoz at Liège (p. 209).

4 M. **Chaudfontaine** (**Grand Hôtel des Bains*, pens. 7-10 fr.; **Hôtel d'Angleterre;* carriages and donkeys at the station), a small and beautifully-situated watering-place, attracts numerous visitors from Liège. The thermal spring (104° Fahr.) used for the baths is situated on an island in the Vesdre. A suspension-bridge leads from the station over the river to the baths and 'Kursaal' (to the right), with its garden. From the back of the church a pleasant path, provided with seats, leads to the top of the hill (10 min.), which rises above the village and commands a fine view of the valley of the Vesdre with the castle of *La Rochette* on an abrupt rock (best from the pilgrimage-church of *Chèvremont*). — A pleasant walk (2 hrs.) leads past *Embourg* and through the park of the *Villa Sainval* (apply to the gardener) to *Tilff*, in the valley of the Ourthe (p. 220).

Beyond a tunnel we reach (6 M.) *Trooz*. On the rocks to the right is perched the turreted old castle of *Trooz*, which has been used since the middle of the 18th cent. as a factory for boring gun-barrels; it is the property of the Malherbe family at Liège.

A picturesque route leads from Trooz viâ *Prayon* into the gorge of the **Soumagne**, with its picturesque limestone cliffs, where the stream occasionally disappears from view. Another pleasant walk may be taken to the S. through the rocky valley of *Masbeux*, with a handsome château, viâ *Louveigné* and *Deigné* to (2½-3 hrs.) *Remouchamps* (p. 221).

Several bridges and tunnels now bring us into the weapon-manufacturing part of Belgium. Various châteaux are passed (*Fraipont-Bas*, etc.). Beyond (9½ M.) *Nessonvaux* the line passes through four tunnels and over seven bridges.

12½ M. **Pepinster** (*Hôt. de Bellevue; des Voyageurs; Buffet*), with 2500 inhab., is the junction for Spa and Luxembourg (see R. 32). The name is said to be derived from Pepin, the Frankish majordomo (p. 366). The beautiful park of the *Château des Masures* (M. Attard-Vivrona), about 1 M. farther on, to the right, is open to strangers. The park-gate is in the English Gothic style.

Stat. *Ensival* (Gr. Taverne Continentale), on the left, is almost a suburb of Verviers.

15½ M. **Verviers.** — **Hotels.** Hôt. du Chemin de Fer, Rue de la Station; de Londres, Pont St. Laurent 14; d'Allemagne, Rue de la Station. — **Cafés-Restaurants.** *Grand Café des Neuf Provinces*, *Brasserie de Diekirch*, in the Place Verte; *Café Nicolas*, Place du Martyr; *Café du Globe*, Rue du Collège. — *Tramway* between the stations and to *Dison* and *Ensival* (see above).

Verviers, with 52,000 inhab., excluding the adjoining communes of *Hodimont* and *Dison* (see p. 233), is a town of modern growth. Cloth-making has flourished here since the 18th century. Upwards of 400,000 pieces are manufactured annually in Verviers and the environs, about one-third of which is exported. Yarn is also spun here in considerable quantity. In the new part of the town, to the left of the approach to the station, is a handsome brick church in the Gothic style. A monument erected in the Place du Martyr in 1880 commemorates Chapuis, a citizen executed in 1794 by the

prince-bishop of Liège. The principal church, *St. Remacle*, has some good stained glass. In the Rue des Vieillards, leading thence to the Place du Martyr, is a monumental fountain with a bust of Burgomaster Ortmans-Hauzeur. Verviers contains several modern Gothic churches and a new theatre (in the S. part of the town). Pretty walks on the right bank of the Vesdre and to the residential suburbs of *Heusy* and *Lambermont*. Napoleon III. spent a night in the Hôtel du Chemin de Fer in 1870, when on his way as a prisoner to Wilhelmshöhe. — Travellers in the other direction undergo the Belgian custom-house examination at Verviers.

Besides the main line described below another line runs from Verviers to Liège, viâ Herve, in 1 hr. 40 min., traversing numerous viaducts and tunnels, especially near (2½ M.) *Dison* (Gr. Hôt. de Paris), see p. 232. — From (8 M.) *Battice*, branch to (13½ M.) *Bleyberg* (p. 231), viâ (7½ M.) *Aubel* and (10½ M.) *Hombourg*. — 9½ M. *Herve* (Poisson d'Or). — From (15 M.) *Fléron* the train descends a rapid gradient to (21 M.) *Vaux-sous-Chèvremont* and (21½ M.) *Chênée* (p. 231). — 24 M. *Liège* (Gare des Guillemins).

17 M. *Verviers-Est*. Between Verviers and Dolhain the train passes through seven tunnels.

20½ M. **Dolhain** (*Hôtel d'Allemagne*, *Hôtel du Casino de la Gileppe*, both near the station), the last station in Belgium, a modern place, picturesquely situated in the valley of the *Vesdre*, occupies the site of the lower part of the ancient capital of the duchy of Limburg, which was sacked in 1288 by Duke John I. of Brabant after the Battle of Worringen, afterwards taken and pillaged at different times by the Dutch, the Spaniards, and the French, and at length entirely destroyed by Louis XIV. in 1675. On the height above it is *Limburg*, the upper town, with the scanty ruins of the castle of that name, the ancestral seat of an ancient family, from which the counts of Luxembourg and the German emperors Henry VII., Charles IV., Wenceslaus, and Sigismund were descended. A number of well-built houses have sprung up within the walls of the ancient fortifications, from which peeps forth the old Gothic *Church of St. George*, containing a tabernacle of 1544, the tomb of a Princess of Nassau (d. 1672), and a Romanesque crypt. The site of the old castle is partly occupied by the elegant château of the Andrimont family of Liège, to the gardens of which visitors are admitted on application. Fine view from the old Esplanade. — To Bleyberg, see p. 231.

From Dolhain a branch-line (6 M. in 20 min.) ascends the valley of the Vesdre viâ *Limburg* (see above), *Goé*, and *Membach* to *Eupen* (p. 234). From *Béthane* (Restaurant Dejardin), the station at Goé, a visit may be paid to the imposing **Barrage de la Gileppe** (*Hôtel-Restaurant du Barrage*), a triumph of modern engineering, constructed in 1869-78 by Messrs. Braive, Caillet, & Co., from a plan by the engineer *Bidaut* (d. 1868), for the purpose of forming a reservoir of pure, soft water for the use of the manufactories of Verviers. It consists of an immense embankment, 90 yds. long and 72 yds. thick at the base, and 256 yds. long and 16 yds. thick at the top, carried across a narrow part of the valley of the *Gileppe*. The lake or reservoir thus formed is about 150 ft. in depth, covers an area of 200 acres, and contains 2,700,000,000 gals. of water. It is connected with Verviers by

an aqueduct, 5½ M. long, built by *Moulan*. On the top of the embankment couches a colossal lion, 43 ft. in height, constructed by Bouré with 243 blocks of sandstone. The total cost of these waterworks amounted to five million francs. — A pleasant walk may also be taken down the Vesdre to Chênée (p. 231).

24½ M. **Herbesthal** *(Hôtel Bellevue; Hôtel Herren; *Railway Restaurant)*, the first Prussian station, is the junction for *Eupen* (Hôtel Reinartz) and *Raeren* (St. Vith-Malmedy, see p. 222). The custom-house formalities cause a detention of about ½ hr. for trains from Belgium. Beyond (27½ M.) *Astenet* the train crosses the *Göhl Valley* by a viaduct of 17 double arches, 125 ft. high. 29 M. *Hergenrath* (station for Vieille-Montagne, p. 231). 30 M. *Ronheide*.

35 M. **Aix-la-Chapelle** (see *Baedeker's Rhine*). Thence to *Maastricht*, see R. 17; to *Cologne*, *Düsseldorf*, etc., see *Baedeker's Rhine*.

32. From Pepinster to Trois-Vierges *(Luxembourg)*. Spa.

45 M. Railway in 2 hrs. (fares 5 fr. 55, 4 fr. 15, 2 fr. 80 c.).

Pepinster, see p. 232. The wooded valley of the *Hoëgne*, which the railway ascends, is enlivened by a succession of country-houses, gardens, and manufactories. From the bridge at (1¾ M.) *Juslenville* we have a pretty view of the château, park, rocks, and high-lying church of that name. — Near (2½ M.) *Theux* (Hôtel-Restaurant aux Armes de Franchimont), a quaint little town with several cloth-factories and iron-works, rises a hill on which, to the left, stands the extensive ruined castle of *Franchimont*, destroyed as early as 1145 (key kept in the village of *Marché*, to the left, opposite the Lazarist convent). The last proprietor is said to have been a robber-knight, who possessed vast treasures buried in the vaults beneath his castle, where they remain concealed to this day. The tradition is gracefully recorded by Sir Walter Scott in his lines on the Towers of Franchimont, —

> 'Which, like an eagle's nest in air,
> Hang o'er the stream and hamlet fair.
> Deep in their vaults, the peasants say,
> A mighty treasure buried lay,
> Amass'd through rapine and through wrong
> By the last lord of Franchimont'.

Above Theux the Hoëgne describes a wide curve towards the E., and the train enters the valley of the *Wayai*. 41½ M. *La Reid*; the village is on the hill, 2 M. to the right (comp. p. 238). Farther on, also to the right, lies (6 M.) *Marteau* (p. 237).

71½ M. **Spa.** — **Hotels.** Hôtel de Flandre, Rue Xhrouet 1, R. from 3, L. ¾, A. 1, B. 1½, déj. 3½, D. 5, omn. 1 fr., with baths and garden; *d'Orange, Rue Royale 4, next the Casino, R. & L. from 5, A. 1, B. 1¾, déj. 4, D. 5, pens. from 13, omn. 1 fr., with garden and private entrance to the Baths; Grand Hôtel Britannique, Rue de la Sauvenière, R. from 4, L. ¾, A. 1, B. 1½-2, déj. 3-4, D. 5, omn. 1 fr., well spoken of; Bellevue, Avenue du Marteau, R., L., & A. from 5, B. 1½, déj. 3½, D. 5, pens. form 13, omn. ¾ fr. — Hôtel des Pays-Bas, Rue du Marché,

LES ENVIRONS DE SPA.
1 : 40.000
Bois du Chien cul
Marteau
Station
SPA
Prefayhay
Le Noubois
Nivezé
Bois de Belhez
Bois des Minières
Le Thier de State
Bois
Le Pouhon Pia
Liherote
Rocheisart
Bois de Weckter
Creppe
Bois de Mambaye
Geronstère
Fontaine
P - Pouhon
1 Galerie Léopold II
2 Eglise Cathol.
3 anglicaine

R., L., & A. from 3. B. 1½, déj. 3½, D. 4½, pens. 10-12, omn. 1 fr.; Hôtel d'York (English house). Rue Xhrouet, R., L., & A. 4-5, B. 1½, D. 4½, omn. 1 fr.; Gr. Hôtel des Bains, Place Royale, with lift and baths, R., L., & A. from 4, B. 1½, déj. 3½-4, D. 4½ fr. — Du Palais Royal, Rue du Marché; Royal, Rue Amontville; de Laeken, Rue Léopold; Hôtel de la Poste, Rue du Marché 1, R., L., & A. 3-6, B. 1¼, déj. 2½, D. 4, pens. 9-12 fr.; Continental, Rue Royale 11, opposite the Casino, R. 2-5, L. ½, B. 1, déj. 2, D. 3, pens. 8-12 fr.; des Etrangers, Rue du Marché 42, near the Casino, R., L., & A. 3, B. 1, déj. 1½, D. 3, pens. 8 fr.; de Cologne, Avenue du Marteau 46, R., L., & A. 2-5, B. 1, déj. 2, D. 3, pens. from 7 fr., well spoken of; Chaîne-d'Or, Avenue du Marteau; de Versailles, Rue de l'Hôtel-de-Ville, pens. from 6 fr. Table-d'hôte generally at 6 o'clock. Omnibuses from the principal hotels are in waiting at the station. 'Pension' at some of the hotels 6-13 fr. — Pension Belvedere, Avenue du Lawn-Tennis, on a hill above the town, pens. 6½-8 fr., patronized by English and Americans. Furnished Apartments easily obtained.

Restaurants. *Casino*, see p. 236; at most of the above-named hotels; at the *Promenade de Sept-Heures;* at the *Géronstère*, the *Sauvenière*, and *Barisart*, all dear. — **Beer** at the *Taverne de Munich*, Place Royale. — *Bodega*, Place Royale.

Carriages. There are three kinds of carriages: those with one horse and seats for two persons; those with one horse and seats for three; and others with two horses. The respective fares for these are: '*Tour des Fontaines*' (a visit to the different springs; 2 hrs.) 6, 8, 10 fr.; to *Sart* and *Francorchamps*, returning past the *Sauvenière* (3½ hrs.). 10, 12, 15 fr.; *Theux* and *Franchimont* (2½ hrs.) 8, 10, 12 fr.; *Grotte de Remouchamps* (3 hrs.) 16, 20, 25 fr.; *Cascade de Coo* (3 hrs.) 16, 18, 25 fr., viâ Stavelot 18, 20, 30 fr.

Horses. Ponies ('bidets'), of a peculiar variety and as sure-footed as asses or mules, are much used; ride of 2 hrs. 5 fr.; each additional hour 2 fr.; *Grotte de Remouchamps* 15 fr.; *Cascade de Coo* 15 fr.; etc.

Visitors' Tax. Day-tickets for the Casino (except the gaming rooms, see below), the 'Pavillon des Petits-Jeux', the Park and the Winter Garden, 2 fr.; 1 pers. for a fortnight 15, 2 pers. 24 3 pers. 30 fr.; for the season 20, 35, 45 fr.; for a single visit of the concerts in the Park, the reading-room or the Pavillon des Petits-Jeux 50 c.

Concerts. In the Promenade de Sept Heures at 2.30 and at 7.30 p.m. (see p. 236). Classical concerts on Wed. and Frid. evenings.

Post and Telegraph Office, Rue Louise.

Clubs. *Cercle des Etrangers*, at the Casino (subs. 20 fr., including right of admission to the gaming rooms, balls, etc.); *Union Club*; *Lawn Tennis Club.*

Physicians. *Dr. Cafferata* (of Liverpool), Rue Royale 16bis; *Dr. Scheuer*, Rue de la Sauvenière; *Dr. Albert de Damseaux*; etc.

English Church Service, in the handsome English Church in the Boul. des Anglais; Sunday services at 8.30, 11, and 7.30; daily at 8.30 a.m. — *Presbyterian Service* in July and August at the Chapelle Evangélique.

Spa (820-1080 ft. above the sea-level), a small, attractive-looking town with 8500 inhab., is prettily situated at the S. base of wooded heights, at the confluence of the *Wayai* or *Spa* and the *Picherotte*. Like other watering-places, it consists chiefly of hotels and lodging-houses, while numerous shops and bazaars with tempting souvenirs and trinkets, a pleasure-seeking throng in the promenades, and numbers of importunate valets-de-place and persons of a similar class, all combine to indicate that character which occasioned the introduction of its name into the English language as a generic term. This, the original and genuine 'Spa', the oldest European watering-place of any importance, has flourished since the 16th cent., though it attained its zenith in the 18th century. Peter the Great was a visitor here in 1717, Gustavus III. of Sweden

in 1780, the Emp. Joseph II. and Prince Henry of Prussia in 1781, and the Emp. Paul, when crown-prince in 1782. After the French Revolution its prosperity began to decline, but it has of late regained much of its popularity, and many new buildings have sprung up. It is now frequented by upwards of 15,000 visitors annually, a large proportion of whom are English. The pretty painted and varnished woodwares offered for sale everywhere are a speciality of Spa ('Bois de Spa'). The 'Elixir de Spa' is a fine liqueur.

The town is entered from the station by the Avenue du Marteau (p. 237), which leads past the *Queen's Palace* (formerly the Hôtel du Midi) to the *Place Royale*. The new and imposing *Etablissement des Bains* situated here is admirably fitted up (open 6 a.m. to 6 p.m.; baths 1 fr. 20 c.-5 fr. 50 c.). Near it, in the Rue Royale, is the *Casino*, corresponding to the 'Kursaal' of German baths, containing ball, concert, and reading rooms, and a theatre (see p. 235). In the neighbourhood is a new Romanesque church, by Cluysenaar.

In the Place Pierre-le-Grand, in the centre of the town, and nearly opposite the Casino, is situated the chief of the sixteen mineral springs, called the *Pouhon* (the Walloon word *pouhir* = *puiser* in French, and *pouhon* = *puits*, or well). The pump-room is adjoined by covered promenades, conversation-rooms, and a beautiful winter-garden. The water of this spring (50° Fahr.), which is perfectly clear, and strongly impregnated with iron and carbonic acid gas, is largely exported. Adjacent, in the Rue Dundas, is the *Pouhon du Prince de Condé*, the water of which is also exported.

The favourite lounge of visitors in the afternoon and evening is the *Promenade de Sept-Heures*, shaded by magnificent old elms (unfortunately injured by a storm in 1876), where a good band plays (p. 235). On the promenade is the new Galerie Leopold II. The *Place Royale* (see above), immediately adjoining, is also much frequented. During the concerts a charge of 50 c. is made for admission to the Promenade de Sept-Heures (see above). — Pleasant paths diverging from the promenades ascend the hills, leading through the woods to fine points of view. Opposite the music-pavilion of the Place Royale is an ascent to the *Montagne d'Annette et Lubin*, with a café. We may thence extend our walk down to (4½ M.) the valley of the *Chawion*, which flows into the Wayai near La Reid (p. 234). — The *Promenade des Anglais* ascends along the Wayai, passing the *English Church*. A little farther on is the artificial *Lac de Warfaz*.

The various springs in the environs are most conveniently visited in the following order in 2½-3 hrs. *('le tour des fontaines')*. We first follow, passing the Pouhon on the right, the broad Rue de la Cascade, which is embellished by a large grotto with genii, by Jaquet. The prolongation of this street, which leads uphill and is named Rue de la Sauvenière, is crossed by the railway, just after quitting the town. We now follow the highroad (to the Sauvenière,

1½ M.; Francorchamps, 5 M.), which is shaded by elms, to the *Salon Levoz*, an old gambling-house, with a garden. Here we turn to the left into an avenue, which leads in 20 min. (on the left a retrospective view of Spa) to the *Tonnelet* (250 ft. higher than the Pouhon), a spring now less in vogue that formerly. — About ½ M. to the N.E. of the Tonnelet rises the spring of *Nivezé*, called the *Source Marie Henriette*, after a visit of the Queen of Belgium in 1868; its water is conducted to the Etablissement de Bains.

From the Tonnelet a road ascends to the S., through forests of birch and pine, to the (20 min.) *Sauvenière* (Restaurant), situated 460 ft. above the Pouhon, on the road from Spa to Francorchamps and Malmédy. Close to it is the *Groesbeck* spring, surrounded with plantations, where a monument was erected in 1787 on the Promenade d'Orléans by the Duc de Chartres (Louis Philippe), to commemorate the fact that his mother, the Duchess of Orleans, was cured of a serious illness by the waters of the Sauvenière. At the Fontaine de Groesbeck, women are sometimes observed devoutly drinking the water on their knees, thus showing their simple faith in its miraculous virtues.

Opposite the Restaurant de la Sauvenière a promenade leads at a right angle from the highroad to the (40 min.) *Géronstère* (Restaurant), situated 470 ft. higher than the Pouhon, and also reached (2½ M.) by a direct road from Spa. (Leaving the Place Pierre-le-Grand by the church on the right, we pass the Hôtel de Flandre and ascend the Rue du Vauxhall; about 100 yds. from the railway, we observe, on the left, the former gambling-house of *Vauxhall*, now a public library, beyond which the road is called the Rue de la Géronstère.) The *Géronstère Spring* was formerly the most celebrated. Its properties were tested by Peter the Great, whose physician extols them in a document still preserved at Spa. — The highroad leads to the S., viâ La Gleize, to the (5½ M.) Waterfall of Coo (see p. 222).

In returning to Spa from the Géronstère we soon strike a pleasant carriage-road or the 'Promenade Meyerbeer' on the left, leading in 20 min. to the *Barisart* (165 ft. above the Pouhon), which was not enclosed till 1850 (Restaurant). Thence to Spa about 1 M.

A beautiful level promenade is afforded by the *Avenue du Marteau*, a road flanked with a double avenue, and bordered here and there with well-built houses. It leads from the Place Royale to the E., following the course of the *Wayai*, to (1¾ M.) *Marteau* (p. 234), a hamlet with a château and gardens.

Excursions from Spa. — The **Baraque Michel** (2200 ft.; *Hôtel Rigi*), the highest point in Belgium, belonging to the *Hohe Venn* group on the Prussian frontier, may be reached on foot viâ *Sart-lez-Spa* (p. 238) or from *Hockai* (p. 238; to the Baraque, 4½ M.).

To the Cascade of Coo. This expedition may be made either by railway to *Trois-Ponts* (p. 238), or by road (10 M.; carr., see p. 235). The road leads past the Géronstère and ascends to the *Plateau des Fagnes*. Farther on the road forks: the left arm leads viâ (4½ M.) *Andrimont* and *Roanne* to Coo.

To Remouchamps, 10-12 M. (carr., see p. 235). The road descends the valley of the *Hoëgne* to the station of *La Reid* (p. 234), and then ascends to the left, through a pretty valley, to *Hestroumont* and the village of *La Reid* (885 ft.; 2 M. from the station). It here unites with the steep but more direct bridle-path from Marteau (see above) via *Vieux-Pré*. Beyond *Hautregard* the road descends to *Remouchamps* (p. 221).

The Luxembourg line beyond Spa at first runs towards the E., traversing a hilly and partly-wooded district, and afterwards turns to the S. (views to the left). 12½ M. *Sart-lez-Spa;* 15 M. *Hockai;* 17½ M. *Francorchamps*. Farther on, a fine view of Stavelot is obtained.

22½ M. **Stavelot** (*Hôtel d'Orange*, R. 1½, B. 1, déj. 1½, D. 2, pens. 5 fr.; *Hôtel du Commerce*, very fair), a busy manufacturing town with 4500 inhab., on the *Amblève*, which was the seat of abbots of princely rank and independent jurisdiction down to the Peace of Lunéville in 1801. The Benedictine Abbey was founded as early as 651, and its possessions included Malmedy, which has belonged to Prussia since 1815. Part of the Romanesque tower only of the abbey-church is now extant. The parish-church contains the **Châsse de St. Remacle*, Bishop of Liège in 652-62, a reliquary of embossed copper, gilded, enamelled, and bejewelled. The niches at the sides are filled with statuettes of the Twelve Apostles, St. Remaclus, and St. Lambert, in silver, executed in the 13th century.

From Stavelot to Coo. The following route (5-6 M.) is recommended to pedestrians. A few paces from the station in the direction of the town (fine view) a path crosses the railway and leads to the left. Beyond the village of *Parfondruy* the path forks (guide-post), the branch to the right, crossing the hill, being the shorter, that to the left affording a good view.

About 5 M. to the N.E. of Stavelot (diligence twice daily, crossing the Prussian frontier halfway), in a pretty basin of the *Warche*, lies the Prussian town of **Malmedy** (**Cheval Blanc; Grand Cerf; Jacob*), the capital of a Walloon district which formerly belonged to the independent Benedictine abbey of Malmedy-Stavelot, and was annexed to Prussia in 1815. The abbey-church, originally in the Romanesque style, and the abbey buildings, which are occupied by public offices, form an extensive pile. French is still spoken by the upper classes, and the Walloon dialect by the lower throughout the district (about 10,000 inhab.).

The line now follows the valley of the Amblève. — 25½ M. *Trois-Ponts* (see p. 222), where carriages are changed. Cascade of Coo, see p. 222. — Continuation of the line to Luxembourg, see R. 28.

Bihain
Bovigny
Echo
Maldingen
Lommersweiler
Bleialf
Gondenbrett
Gondelsheim
Hillesheim
Lissingen
Prüm
Wallersheim
Mineral-Quelle
Kopp
Barresbern
Schönecken
Mürlenbach
Densborn
Hild-Wald
Schwirzheim
Lendscheid
Heidenbach
St. Thomas
Steinborn
Malberg
Hilberg
Erdorf
Dudeldorf
Bitburg
Hüttingen
Philippsheim
Röhl
Speicher
Esslingen
Idenheim
Arzfeld
Waxweiler
Lichtenborn
Luscheid
Balesfeld
Putscheid
Heilenbach
Lützkampen
Leidenborn
Pronsfeld
Waringen
Enselsberg
Reuland
Watzerath
Niederfeulen
Heckhuscheid
Winterspelt
Brandscheid
Steffeshausen
Nür-Hallscheid
Sta-Prüm
Malscheid
Ouren
Serenich
Eschfeld
Irrhausen
Dahnen
Dateiden
Auken
Ammeldingen
Philippsweiler
Dickendorf
Hasselsem
Hammer
Nattenheim
Oberweiler
Rittersdorf
Malsen
Butzscheid
Baasters
Stroppelt
Metterdorf
Oberweis
Bettingen
Messerich
Dockendorf
Nusbaum
Wolsfeld
Holsthum
Meckel
Alsdorf
Kill
Welschbillig
Kordel
Ettelbrück
Eppeldorf
Dillingen
Bollendorf
Echternach
Diekirch
Erpeldingen
Mösdorf
Ersdorf
Ferschweiler
Primmelduy
Wilwinger-Burg
Wallendorf
Ernzen
Schankweiler
Bettendorf
Herren-B.
Buschendorf
Hupperdingen
Hoscheid
Weischeid
Heiderscheid
Eschdorf
Timpange
Fauvillers
Arsdorf
Grewels
Bon Tort
Buschrodt
Merning
Vianden
Brandenburg
Roth
Körperich
Niederegeschen
Obereggen
Stolzenburg
Putscheid
Gemünd
Roderschausen
Pintsch
Lellingen
Consthum
Wilwerwiltz
Wardin
Ob. Wiltz
Ndr. Wiltz
Eschdorf
Donkholz
Assenois
Bastogne
Senon-champ
Longchamps
Noville
Bertogne
Mabompré
Nisramont
Wibrin
Berismenil
Samrée
les Failles
Libramont
Hollange
Hompre
Villers-la-Bonne-Eau
Böwes
Harlingen
Bäderscheid
Göslarf
Becher
Buschleiden
Eschdorf
Heiderscheid
Tintange
Arsdorf
Grewels
Bon Tort
Buschrodt
Merning
Ettelbrück
Eppeldorf
Dillingen
Bollendorf
Echternach
Kordel
Welschbillig
Ferschweiler
Primmelduy
Wilwinger-Burg
Wallendorf
Ernzen
Schankweiler
Bettendorf
Herren-B.
Buschendorf
Hupperdingen
Hoscheid
Weischeid
Heiderscheid
Eschdorf
Timpange
Fauvillers

Consdorf
Helperknapp
Nordingen
Nobressart
Hachy
Heinsch
Hobscheid
ARLON
Eischen
Vance
Toernich
Chantemelle
Hondelange
St. Leger
Habergy
Garnach
Manner
Strassen
Bartringen
Rachecourt
Habanzy
Rodlingen
Longwy
Cosnes
Differdingen
Bettembg
Schifflingen
Esch
Husxigny
Villers-la-Chèvre
Deutsch-Oth
Rumelingen
Rüttigen
Wellingringen
Ottingen
FRANCE
Pierrepont
Arrancy
Serrouville
Mercy-le-Haut
Bollingen
Grevenmacher
Wasserbillig
Trier
Burglinster
Rodenburg
Wecker
Mertert
Wasserbillig
Wormeldingen
Remich
Schwebsingen
Wellen
Nittel
Ahn
Wormeldingen
Rehlingen
Saarburg
Trassem
Serrig
Irsch
Palzem
Castel
Taben-Rodt
Freudenburg
Nennig
Wellen
Orscholz
Mettlach
Borg
Dreisbach
Ob-Tünsdorf
Sierck
Budingen
Hübringen
Waldwisse
Mondorf
Obersch
Kirchnaumen
Halsdorf
Gerlingen
Flastdorf
Schengen
Remerschen
Rodemachern
Elvange
Contern
Lorentzweiler
Mersch
Fischbach
Lintgen
Bissen
Tüntingen
Ansembourg
Blaschcid
Eisenborn
Grüne Wald
Walferdingen
Roodt
Hostert
Mensdorf
Ob-Donven
Schrassig
Kanach
Lenningen
Dreiling
Trassem
Palzem
Stadtbredimus
Remich
Dalheim
Weiler
Siren
Aspelt
Altwies
Wellen
Nennig
Mondorf
Besch
Remerschen
Pettingen
Angelsberg
Hellingen
Beringen
Beringen
Mamer
Kopstal
Kehlen
Kapellen
Hagen
Steinfort
Koerich
Tontelange
Thiaumont
Fauches
Vance
Chantemelle
Chatillon
Habergy
Garnach
Bartringen
Messancy
Aubange
Musson
Mont-St-Martin
Cutry
Villers-la-Montagne
Tiercelet
Lexy
Longuyon
Mont-St-Pancre
Cosnes
Reboncourt
Husxigny
Villers-la-Montagne
Cutry
Chemières
Tiercelet
Villerupt
Audun-le-Roman
Mercy-le-Haut
Conflans-en-Jarnisy
Serrouville
Pierrepont
Arrancy
Boismont
Wilheres
Aumetz
Russweiler
Arsweiler
Havingen
Bollingen
Oberkorn
Differdingen
Schifflingen
Esch
Belvaux
Sassenheim
Steinbrücken
Reckingen
Leudelingen
Kerschen
Hollerich
Dippach
Weimerskirch
Eich
Dommeldingen
Schrassig
Kanach
Lenningen
Contern
Oetringen
Hesperingen
Weiler
Siren
Dalheim

LUXEMBOURG.

The *Grand-Duchy of Luxembourg*, with an area of about 1000 sq. M. and 217,500 inhab. (almost all Roman Catholics), forms the E. half of the old duchy of Luxembourg (part of the Spanish Netherlands) and from 1839 to 1890 was connected with Holland by a personal union. Down to 1866 it was a member of the Germanic Confederation, but in 1867 it was declared by the Treaty of London a neutral territory, with a separate administration. After the death of King William III. of Holland in 1890, it passed according to the treaty of succession to the Grand-duke Adolf (of Nassau; b. 1817). It still belongs to the German Zollverein or Customs' Union, but as the duty on spirits is not raised as in Germany, a tolerably rigid customs examination takes place.

The present duchy includes the N.E. part of the Ardennes and shares the general characteristics of that district, consisting of a somewhat monotonous plateau (with an average height of about 1600 ft.), with extensive woods and a somewhat raw climate. The last trait is specially characteristic of the N. part of the duchy, sometimes called the *Oesling* or *Eisling*, which belongs to the 'Grauwacke' or clay-slate formation, while the S.E. part consists of variegated sandstone. The plateau, however, is intersected by numerous deeply-cut valleys, which offer many points of interest to the tourist and artist.

The inhabitants, though of pure Teutonic race, are strongly French in their sympathies, especially in the upper classes. The popular language is a low-German dialect, very unintelligible to strangers; the official languages are French and German. The official currency is the same as in Belgium (francs and centimes), the grand-duchy having joined the Latin Monetary Union; but German money is also freely current (comp. p. XII).

The hotels are generally good and their charges moderate. The beer and wine is usually fair, even in the smaller villages. The best of the local wines is that of *Wormeldingen*, on the Moselle. The *Kirschengeist*, or cherry-brandy, of Befort, near Echternach, has a local reputation.

33. From *(Liège)* Trois-Vierges to Luxembourg.

43 M. Railway in about 2½ hrs. (fares 5 fr. 60, 3 fr. 70, 2 fr. 40 c.). — No express trains.

From Liège to Trois-Vierges (German *Ulflingen*), see RR. 28, 32. — *Trois-Vierges*, see p. 222.

Beyond Trois-Vierges the railway, now under German management, continues to follow the *Wolz*. 3 M. *Maulusmühle*, properly *Maulfesmühle*. The sides of the valley increase in height, their upper slopes being wooded. — 5 M. **Clerf** or *Clervaux* (Clara vallis), a picturesquely-situated industrial place (*Hôtel Köner*, well spoken of) to the E. of the line, with an old and a new castle of the Count de Berlaymont, visible from the line before and after the passage of the tunnel, but not from the station. Fine view from the adjoining hill called 'Gibraltar' and from the Pavilion. — On a rocky knoll opposite the station lies the *Loretto Chapel*. — An omnibus runs from Clerf to *Dasburg* (p. 246).

Pedestrians will be repaid by alighting from the train at Maulusmühle and walking thence to Clerf. They follow the right slope of the valley till they reach the road descending from *Asselborn*, with its leaning church-tower. — At *Hetzingen*, 3 M. from Asselborn, is the old *Klause*, with a celebrated carved altar. Near the adjacent frontier-village of *Hoffelt* begins a subterranean canal, 1½ M. long, which was intended to connect the Rhine and the Maas, but was abandoned in 1830. — Another pleasant walk may be taken from Clerf along the left bank of the Wolz through the parish ('Kischelt') of *Pintsch*, viâ *Drauffelt* (see below) to *Encheringen* near Wilwerwiltz (see below); and thence over the hills (the *Plackige Lei*) to *Erpeldingen* and (3½ hrs. from Clerf) *Niederwiltz* (see below).

Several tunnels now follow in rapid succession. 8 M. *Drauffelt;* 11 M. *Wilwerwiltz* (Inn, at the station); diligence daily viâ the high-lying village of *Hosingen* (Hippert's Inn) to *Dasburg* (p. 246).

Below Wilwerwiltz the valley contracts, and as far as Kautenbach it is known as the *Clerfthal*. The numerous windings of the *Wolz*, which is crossed by ten bridges, are avoided by five tunnels. Between the second and third tunnels, to the left, is the picturesque castle of **Schütburg*, still partly inhabited (ascent in ¾ hr. from Kautenbach viâ *Altscheid*, fatiguing). — 15 M. *Kautenbach* (Railway-Restaurant, with bedrooms), a quaint village at the confluence of the *Wiltz* and the Wolz, with houses clinging to the face of the rock. — A branch-line runs hence to (17½ M.) *Bastogne* (p. 199) viâ *Wiltz* (see below).

Another highly interesting walk may be taken to *Wiltz* (railway, see above and p. 199), with which may be combined a visit to *Esch an der Sauer* (6·7 hrs.). Leaving Kautenbach we proceed viâ *Merchholz* to *Niederwiltz* (Hames, at the station), a brisk little town with leather and cloth factories, on the left side of the valley.

A road leads hence, on the other slope of the valley, to **Oberwiltz** (*Hôtel des Ardennes*, R. & B. 2½ fr., carriage 9 fr. per day; *Hôt. du Commerce*), situated on a narrow ridge, which is crowned by an old castle. We continue to ascend the road to Esch, and beyond the next cross-roads, we descend, following the telegraph wires (shorter footpaths), into a wooded basin. On the hill to the right lies the village of *Büderscheid*. A little lower down we find ourselves at the mouth of the tunnel by which the road to Esch penetrates the high and serrated wall of the *Kohlesterlei*. Following the windings of the *Sauer* (fine retrospective view of the cliffs), we see above us the *Chapel of St. Anna*. Beyond the last bend lies **Esch an der Sauer** (*Greisch*, poor), an unimportant village in a romantic and sequestered situation, from which it is also called *Esch-le-Trou* ('Esch in the hole'). The ruins of the **Castle*, in the 11-13th cent. the seat of a branch of the ducal family of Lorraine, occupy the top of a bare black rock, bifurcated by a deep indentation and surrounded by loftier heights. The best view of the castle-rock is obtained from the S. side. — In returning we may either follow the direct route to Kautenbach (2½ hrs.) over the plateau, viâ *Hocher* and *Goesdorf* (with an abandoned antimony mine), or proceed by the pleasant road (also diligence) on the left bank of the Sauer to *Göbelsmühle* (6 M.; p. 241). This road diverges from the Wiltz road at the finger-post just on this side of the Sauer bridge, opposite the inn of *Reuter-Penning*, and leads high up on the hill-side to the left (views) past *Heiderscheidergrund*, a prettily situated village on the right bank of the *Sauer*. About 3 M. farther on is *Tadler*, with a small waterfall. Below the Buchholtz Mill, to the left, is the huge and precipitous *Teufelslei*, and near *Derenbach* rises another imposing rock. We now cross the Sauer twice and reach the narrow ravine of *Göbelsmühle*. — On the highroad, 1½ M. to the S.W. of Heiderscheidergrund, is the high-lying village of *Eschdorf* (Hôt. Weiler, well spoken of), commanding extensive views.

The railway continues to follow the narrow, rocky valley of the *Wilz*, which at this point is only partly accessible to walkers. Three tunnels. 17½ M. *Göbelsmühle* (Lauterbour, plain), at the confluence of the Wiltz and the *Sauer*. A pleasant walk may be taken by the new road descending the valley of the Sauer towards Hoscheid. — Three more tunnels. On a height to the left is *Schlindermanderscheid*. To the right, on an isolated hill, is the many-towered castle of *Burscheid*.

The castle owes its dilapidated condition partly to a bombardment by the French in 1685, but chiefly to modern vandalism. The path ascending to the (40 min.) castle and the village of *Burscheid* (Inn), which is situated higher up, begins at a group of houses to the left, at the mouth of the tunnel near *Michelau* (see below). From the top a rough path leads direct to Göbelsmühle viâ *Fischetterhof*, and from the village a picturesque new carriage-road also leads thither in 1½ hr.

20 M. *Michelau*. The valley of the Sauer contracts, and the train passes through three tunnels. The rocky scenery of this part of the valley *(Wildlei, Scharflei, Jaufferslei, Predigtstuhl)*, seen to advantage from the railway, is better viewed from the new road (a walk of about 2½ hrs.). — The château of *Erpeldingen* (stat.) contains an alabaster chimney-piece of the Renaissance, illustrating the story of Mucius Scævola. The valley now expands and forms a wide basin, in which, above the confluence of the *Alzette* and the Sauer, lies (23½ M.) **Ettelbrück** *(Herckmans; Wieser; Hôtel de l'Amérique; Rail. Restaurant)*, a small town (4000 inhab.), with an interesting church, pleasantly situated at the confluence of the *Warke* and the *Alzette*. Fine view from the *Nuck*. Beautiful road to (4 M.) *Welscheid* in the valley of the Warke.

From Ettelbrück to *Diekirch* and *Wasserbillig*, see p. 245. — A branch-line (33 M. in 1¾-2¾ hrs.) also runs hence to *Petingen* (p. 200), viâ *Useldingen*, with a ruined castle and Gothic chapel. Branch-lines run from Petingen viâ *Rodingen* to Athus (p. 200), to Longwy (p. 200), and viâ *Esch on the Alzette* (Hotel Klop), a town of 12,000 inhab., with iron mines and factories, to *Bettemburg*, on the Luxembourg and Diedenhofen line (p. 245).

At Ettelbrück the train enters the valley of the *Alzette*, which is at first narrow and picturesque, and follows it to Luxembourg. To the right, on a wooded hill, stands the château of *Birtringen*. — 26 M. *Colmar-Berg* (Meris; Concemius), at the confluence of the Alzette and *Attert*, with an old castle of the Counts of Nassau, partly rebuilt in the English-Gothic style by King William III., and surrounded with pleasant grounds (visitors admitted). — The valley again contracts. Tunnel. 28 M. *Kruchten*.

From Kruchten to Larochette, 7½ M., narrow-gauge railway in 40 min. (fares 1 fr. 5, 65 c.). The line runs viâ *Dorf Kruchten*, *Schrondweiler*, and *Medernach* (where the fine mosaic pavement in the Luxembourg Museum and numerous other Roman antiquities were found). — 7½ M. **Larochette**, Ger. *Fels* (*Poste*, pens. 5 fr.; *Hôtel de Larochette*, both in the market place), finely situated in the valley of the *Weisse Erenz* and adapted for a stay of some duration. On a rock rising perpendicularly above the town are the extensive ruins of the old Castle (reached by the 'Chemin de la Ruine'; small fee to the attendant; ring). The N. part of the ruin, including the hall, chapel, and kitchen, is in best preservation. The tower on the opposite rock is a relic of a fortress which completely commanded the valley. —

From Larochette we may proceed viâ (1 hr.) the château of *Meysemburg* (shown in the absence of the owner, the Duc d'Arenberg) and *Angelsberg* to (1½ hr.) *Mersch* (see below).

From Larochette to Echternach, a pleasant excursion of 1-2 days. — A road leads to the E. from Larochette, across the watershed between the *Weisse* and *Schwarze Erenz*, to (4½ M.) the village of *Christnach* (Hôtel-Restaurant Dondelinger), the Roman *Crucenacum*, and then descends through the ravine of the *Kesselter Bach* to the sombre wooded valley of the *Schwarze Erenz*. [The highroad goes on to *Breitweiler* and *Consdorf* (Hôtel Mersch), whence we may proceed through the valley of the *Lauterbach*, with the *Leiverdelt Rocks*, to Echternach (p. 247).] The upper part of the valley of the Erenz, and also the *Blumenthal*, at the mouth of the *Hugerbach*, contain some picturesque rocks, which are, however, inferior to those lower down. — Just below the *Breitweiler Bridge* begins a series of most fantastic rocky formations (the finest points made accessible by paths and pointed out by finger-posts). The Erenz forms a small waterfall (25 ft. high) at the *Promenaden-Brücke*, beyond which a path ascends (right) to (25 min.) the *Eutenburg*, the *Goldfralei*, and the **Kohlenscheuer* (guides at Consdorf, 1 *M*). Skirting the stream, we next reach the *Müllerthal*, with a group of mills (4½ M. from Larochette); to the left, on a rocky pinnacle, are the scanty remains of the *Heringerburg* or 'Templars' Castle'. Thence we follow the road through beautiful forest to (3 M.) *Vogelsmühle*. — Road to Berdorf, see below.

Beyond the bridge, at the finger-post marked '4 Kil.', the new road ascends to the left to **Befort** or *Beaufort* (*Bleser; Kessler;* etc.), a village on the *Taupeschbach*, famed for its cherry-brandy. In the valley below are the 'new' and the 'old' *Castle* (visitors admitted); the latter, now a factory, is one of the most important Renaissance structures in the country. From Befort we may visit the romantic **Hallerbach Valley*, with its fantastic rocks, natural rock-bridges, and luxuriant vegetation.

We descend the valley of the *Erenz* to *Grundhof-Neumühle* (see p. 247; *Roeder's Inn, plain; landlord acts as guide). on the railway from Diekirch to Wasserbillig. Paths lead hence to the *Schnellert*, the top of the lofty cliffs on the right bank of the Erenz. Among the most striking points in the fantastic rocky scenery are the *Zigzag Rocks* with the so-called '*Totenkammer*', the *Hölle* (lights necessary; low temperature), the *Casell* (view), the *Winterbachsfelsen*, the clefts of the *Binzerlei*, and the **Sept Gorges* or *Sieb enschlüff*, the latter showing a singular chaos of immense rocks. Guide advisable, enquire at Grundhof or at Berdorf; *Thiel* of Echternach (Rue de Sure) may also be recommended. — From the Neumühle we ascend the plateau, and proceed to the E. to **Berdorf** (*Wagner; Kunnen*), a village with an old parish-church; the altar is formed of a Roman 'ara', with reliefs of Hercules, Juno, Minerva, and Apollo (fee to the sacristan). To the S. of Berdorf stretches the *Ehsbachthal*, with the **Hohllei*, an enormous rock with a cavern formed by the quarrying of mill-stones, and popularly supposed to have been first used by the Romans. — A good path descends through the ravine to the rocky gorge known as the *Shipka Pass*. At the point where the new Berdorf road quits the valley, to the left (sign-post), opens the picturesque valley of the *Halsbach* (with the *Zigeunerlei* and the *Wilkeschkammer*). At the angle of the two gorges rises the lofty *Perikop*, which may be ascended by a kind of rocky 'cheminée' or funnel. Farther on in the Ehsbachthal is the *Labyrinth* (right bank; way-post); the *Geiersweg*, on the left bank, leads to an interesting rocky gateway. At the end of the valley is the romantic **Wolfsschluchi*, through which we may descend to the right (way-post) to the valley of the Sure (p. 216). A pleasant détour may be made viâ the *Droskneppchen*, a pavilion which commands a good view of Echternach (p. 247).

31½ M. *Mersch* (Hôtel-Restaur. de la Gare; Hôtel Steffen; Weyer; carriage 10 fr. per day), a small town at the confluence of the *Eisch*, the *Mamer*, and the Alzette. The château (17th cent.) contains some fine vaulted apartments.

Jamptertsberg
Diekirch
Echternach
Eich
Spa
A
B
C
D
1
2
3
4
5
Niedergrün-wald
Obergrün-wald
Terrasse
Pont Adolphe
Pont Grande Duchesse Charlotte
Pont Wilhelmine
Pont Victoire
Pont Alexandra

Excursions. — The **Valley of the Eisch** is characterized by picturesque sandstone formations and fresh green woods. We proceed from Mersch. viâ *Rickingen*, to the (1¼ hr.) château of *Hohlenfels, perched upon a weather-beaten rock and now occupied by a farmer (small fee). The newer portion of the building dates from the 16th cent.; the remains of the older part include a lofty tower (fine view from the top), with two vaulted chambers. A little higher up lies the poor village of *Hohlenfels* (no inn). On the way to the castle is the figure of a saint, hewn out of the solid rock. — About 1½ M. to the S.E. are the scanty ruins of the nunnery of *Marienthal*, founded in 1237. The adjoining building is occupied by Dominicans. — Following the Eisch towards the S.W. we reach (20 min. the château of **Ansemburg**, a building of the 17th cent., with a garden in the French style. Opposite is a flight of steps ascending to the old chapel, on a steep wooded slope. A little farther on is the village of *Ansemburg* (Schenten), commanded by the picturesque ivy-clad ruins of the old castle (key in the village), situated on a lofty sandstone rock. Fine view from the top. The best view of the village and old castle is obtained from a meadow beyond the modern château, reached by a bridge over the Eisch. — [From Ansemburg we may proceed through the picturesque *Baumbüsch Forest* to (2¼ hrs.) Luxembourg, viâ *Dondelingen* (on the high-road from Säul to Luxembourg viâ Tuntelingen and Bour; see below) and *Kopstal*, in the valley of the Mamer.] — Ascending the course of the Eisch and passing *Bour*, we reach (1 hr.) **Simmern** (*Simon-Wagner*, near the church), properly *Siebenborn*, French *Septfontaines*, with an interesting church and the ruins of a castle, picturesquely situated near the top of a wooded hill. In a side-valley which opens here to the S. lies (1 hr.) *Körich*, with a mediæval church and castle. — We may now return to the N. viâ *Säul* (Gansch) and (2-3 hrs.) *Useldingen*, or we may ascend from Ansemburg by the convent-farm of *Marienthal* to the *Claushof*, and then descend viâ the château of *Schönfels* (Toussaint's Inn) and the valley of the *Mamer* to Mersch (p. 242).

34 M. *Lintgen*; 35½ M. *Lorentzweiler* (viâ *Blascheid* to *Burglinster*, 1½ hr., see p. 248); 38½ M. *Wolferdange* or *Walferdingen*, with a grand-ducal château; 40½ M. *Dommeldange* or *Dommeldingen*, with large blast-furnaces, also the station for the manufacturing town of *Eich* (opposite). — The train now passes the *Pfaffenthal* (p. 244), spanned by an old bridge with towers, traverses two lofty viaducts, and enters the central station *(Gare Centrale)* of Luxembourg.

43 M. **Luxembourg.** — **Hotels.** *Hôtel Brasseur (Pl. A, 2), R., L., & A. 2½-3, B. 1, déj. 2½, D. 3 fr., pens. from 8 fr., omn. 60 c.; Hôtel de l'Europe (Pl. b; B, 2), Hôtel de Cologne (Pl. c; B, 2), both well spoken of; Hôtel de Luxembourg (Pl. C, 2); Hôtel Fabre, Place d'Armes (Pl. B, 2, 3); Hôtel de l'Ancre d'Or, Place Guillaume (Pl. B, 3); Hôtel des Nations. Hôtel-Restaurant Clesse, both near the station.

Restaurants. In the *Hôtel de Cologne* and *Hôtel Faber*, see above; *Münchner Kindl*, Rue du Génie, Munich beer. — **Cafés.** *Café Amberg;* in summer in the Park.

Tramway from the railway-station through the town to the N. side of the Park (Pl. B, 2). — **Bookseller,** *V. Bück*, Rue du Curé.

U. S. Vice-Consul: *George H. Murphy, Esq.*

Luxembourg, formerly *Lützelburg*, once a fortress of the German Confederation, with 19.000 inhab., is the capital of the grand-duchy of Luxembourg (p. 239). The situation of the town is peculiar and picturesque. The *Oberstadt*, or upper part, is perched upon a rocky table-land, which is bounded on three sides by abrupt precipices, 200 ft. high. At the foot of these flow the *Petrusse* and the *Alzette*, which are bounded by equally-precipitous rocks on the oppo-

site bank. In this narrow ravine lie the busy *Unterstädte* or lower portions of the town, consisting of *Pfaffenthal*, the N., *Clausen*, the E., and *Grund*, the S. suburb, separated by the *Bock* (see below). The view of the town, with its variety of mountain and valley, gardens and rocks, groups of trees and huge viaducts, is singularly striking.

The fortifications, which were partly hewn out of the solid rock, were condemned to demolition by the Treaty of London in 1867, and a few only of their oldest parts (particularly the 'Spanish Towers') have been allowed to remain.

The construction of the works gradually progressed during 500 years under various possessors, — Henry IV., Count of Luxembourg, afterwards German Emp. as Henry VII. (d. 1312), his son John, the blind king of Bohemia (killed at Crécy, 1346), the Burgundians, the Spaniards, the French (whose celebrated engineer Vauban constructed a great part of the fortress), the Austrians, the French again, and finally the German Confederation, by whom it was evacuated in 1866.

From the railway-station (Pl. C, 5), we cross the imposing viaduct spanning the deep valley of the Petrusse, and follow the tramway along the Boulevard du Viaduc to the centre of the town. To the left is the *Place de la Constitution* (Pl. B, 3), affording a beautiful view. In the *Place Guillaume* ($^3/_4$ M. from the station) a *Statue of William II.*, King of the Netherlands, by Mercier of Paris, was erected in 1884. — Opposite the monument, to the E., is the *Palais du Roi* or *Hôtel de la Maison Royale* (Pl. 20, B, 2, 3), a handsome building with two oriel-windows and a long balcony, erected in 1580, and recently rebuilt and enlarged as a grand-ducal residence. — The *Hôtel de Ville* (Pl. 21; B, 3), in the Place Guillaume, to the S.W., contains a collection of French (Gudin, Calame, Meissonier, etc.) and Dutch (Jan Steen, Teniers, Slingeland, etc.) paintings, bequeathed to the town in 1855 by M. J. P. Pescatore (adm. 1 fr. 25 c.). — The Gothic cathedral of *Notre Dame* (Pl. 9; B, 3) has a fine Renaissance portal (1621) and a rococo rood-screen. — The Vauban barracks in the Pfaffenthal provisionally contain the municipal *Collection of Antiquities:* antique coins and glass, found chiefly in the Roman camp at Dalheim and in Frankish tombs at Emmeringen and Waldwies (adm. 2-5 p.m.).

The site of the fortifications has been converted into a public *Park* (Pl. A, 3, 2, 1), adjoined by several new streets. Here also is the Gothic *Altersheim* (home for the aged), founded by the Pescatore family. No visitor should omit to walk through the park, past the monument of the Duchess Amélie of Saxe-Weimar, first wife of the late Prince Henry of the Netherlands, by Pètre (Pl. 23), to the terrace to the left of the Eich road (Pl. B, 1), which affords a striking view of the Pfaffenthal. A good view of the town is obtained from the *Drei Eicheln*, old powder-towers on the S. height of the Obergrunwald (Pl. C, 1). — A visit to the *Bock*, a precipitous and formerly fortified rock, connected with the town by the Pont du Château, is also recommended. — Of the magnificent castle and

gardens of the Spanish Governor Prince Mansfeld (1545-1604), in the suburb of *Clausen* (Pl. D, 1, 2), on the right bank of the Alzette, no vestige is left, except a small portion of the wall and two gateways, into which several Roman sculptures are built. On a rock here is a colossal statue of St. Joseph. — The picturesque rocks near the *Pulvermühle* (comp. p. 248) in the valley of the Alzette may be reached from the suburb of Grund or from the railway-station in 20 minutes. — The very ancient *Chapel of St. Quirinus* (Pl. 14; C, 4), in the valley of the Petrusse, hewn in the living rock, contains an altar with old Romanesque sculptures (key in the house next the old well). In Aug. and Sept., the popular *Schobermesse*, a fair established by the blind king John (see p. 244) in the 14th cent., takes place outside the Neuthor, to the N. of the town.

From Luxembourg to Remich, 16½ M., narrow-gauge railway in 1¾ hr. (fares 2 fr., 1 fr. 25 c.). — 2 M. *Hesperingen* (Weydert; Adams-Speyer; Entringer), prettily situated in the narrow valley of the *Alzette;* high above the village are the ruins of a castle destroyed in 1483. Pleasant wood-walks may be taken to the *Kolleschberg*, *Wolfsknup*, *Kollemollefiels*, etc. — 5½ M. *Weiler-la-Tour*, taking its name from an ancient Roman tower. — 7½ M. *Aspelt*, the birthplace of Peter Aichspalt (d. 1320), Archbishop of Mayence. About 2 M. to the N.E., on a hill to the S. of *Dalheim*, lies the most important of the four Roman camps of Luxembourg, indicated by a pyramid. [The other three camps are the *Titelberg* near Rodingen, to the N.E. of Longwy near the W. frontier, the *Helperknap* near Useldingen (p. 241), and *Alttrier*, usually called *Alttrierschanz*, to the S.E. of Breitweiler, on the road from Dommeldange to Echternach.] Extensive view, reaching to Metz. — The train now follows the picturesque valley of the *Altbach* and approaches the frontier of Lorraine. On a rocky knoll stands the chapel of the *Hermitage du Castel*. — 9½ M. *Altwies* (Hôtel du Luxembourg; de France), connected by a promenade with the saline thermal baths (68° Fahr.) of (10½ M.) *Mondorf* (Grand Chef, pens. 7-10 fr.; Bellevue; Hôtel de l'Europe), which are efficacious in scrofulous, rheumatic, nervous, and bronchial affections. — 16½ M. **Remich** (*Hôtel des Ardennes; Hôtel de la Poste; Hôtel du Commerce*, both in the town; *Café Klopp*, with view-terrace), a small town with 2300 inhab., on the sloping bank of the *Moselle*, connected by a bridge with the Prussian shore. About 3½ M. farther up the Moselle is *Schengen*, with an interesting old castle; and about 3½ M. farther down are *Wormeldingen* (Eichhorn) and *Ahn*, both producing good wine. — Diligence from Remich to *Nennig*, see *Baedeker's Rhine*.

Railway from Luxembourg to *Thionville* and *Metz*, see *Baedeker's Rhine*.

34. From Luxembourg to Wasserbillig viâ Diekirch and Echternach.

52 M. Railway in 3½ hrs. (fares 6 *M* 60, 4 *M* 50 pf., 3 *M*).

The train starts from the Central Station. As far as (19½ M.) *Ettelbrück*, see p. 241.

22 M. **Diekirch.** — **Hotels.** Hôtel-Pension des Ardennes, R., L., A., & B. 3½, D. 2½, S. 2, pens. 6¼-8¼ fr.; *Hôtel de l'Europe; Maison Rouge, pens. 5 fr., well spoken of; etc. — Baths at *Kohn-Tschiderer's*, near the railway-station.

Diekirch, a pleasant little town with 3400 inhab., is prettily situated on the left bank of the *Sure* (Ger. *Sauer*), at the foot of the Herrenberg and the Schützenberg. It contains two churches, the older of which dates from the 9th cent.; the *Church of St. Laurence*, an im-

posing modern building in the Romanesque style, possesses a Pietà by Achtermann. Since the demolition of the old town-walls the town has been surrounded by broad boulevards, planted with trees.

A pleasant walk may be taken hence to the *Hart*, near *Gilsdorf*, on the right bank of the Sure, with the ruins of a Celtic dolmen. In the vicinity are the pretty waterfalls of the *Sasselbach*. Another walk leads to the *Herrenberg* (view). — To the N. of Diekirch a road leads viâ the quaint farm of *Kippenhof*, on the Hosingen road, to the ruin of (4½ M.) *Brandenburg*, rising from the narrow valley of the *Blees*. To the right of the entrance is a Roman relief. The return-journey (5 M.) is made through the Blees valley viâ *Bastendorf*.

From Diekirch to Vianden, 8½ M., steam-tramway in 47 min., viâ *Bleesbrück*, *Tandel*, and *Bettel*. Bettel is the station for *Roth* (Biesdorf's Inn), on the *Our*, which forms the boundary between Luxembourg and Prussia from this point to its junction with the Sure. On a rock rising from the Our are situated a well-preserved Templars' castle and an old church.

Vianden (785 ft.; **Hôtel des Etrangers*, pens. 5 fr.; *Hôtel de Luxembourg; Restaurant du Chalet*), a town with 1500 inhab., on the *Our*, is highly picturesque. The *Castle* (keeper at the entrance), one of the most imposing strongholds in the country, has been permitted to fall into decay since 1820 only. The **Chapel*, an elegant decagonal building in the Transition style, was restored in 1849. Other parts of interest are the so-called Nassaubau, the Armoury, the Byzantine Hall, the Hall of the Knights, and the Banqueting Hall, the last with a fine chimney-piece. A fine view of the castle may be obtained from the *Belvedere*, situated higher up, or from the opposite bank of the river, at a point somewhat below the picturesque old bridge. Affixed to a house in the vicinity is a memorial-tablet to Victor Hugo, who spent a long period of exile here. — From the foot of the castle of Vianden the road leads along the right bank into another narrow and picturesque valley, passing the church of *St. Rochus*. To the left, on a rocky peak, we see the pilgrimage-chapel of *Bildchen*, the way to which diverges near the entrance to the castle of Vianden; it commands a fine view (other fine points are the *Panorama* and the *Pavilion*). We next reach the village of *Bivels*, charmingly situated within a wide bend of the Our; on a steep slope at the entrance of a valley to the right are the ruins of *Falkenstein*, and farther up the valley (1½ hr.), at the top of a sheer precipice of rock, the ruins of the *Stolzenburg*. The new road then leads past *Gemünd*, at the confluence of the *Irres* with the Our, to *Eisenbach* (Weyland's Inn), which lies in a wild and rugged valley, and *Rodershausen*. Here we join the road from Hosingen, over the new bridge (view), to the Prussian town of *Dasburg* (accommodation at Binsfeld's, the brewer, and at Ballmann's), with a ruined castle and lofty tower. More comfortable night-quarters may be had at the *Hôtel Hippert* in *Hosingen* (p. 240). — The wild but monotonous upper valley of the Our is difficult of access, especially in wet weather. It is therefore preferable to follow the road viâ *Dahnen* (hence with guide or by the detour viâ *Sevenich*) and the *Wehrbusch* to *Ouren* (Dairomont's Inn), picturesquely situated on both banks of the Our, amid imposing rock-scenery. The village-church contains a St. Joseph with the Child Jesus, said to have been painted by Rubens for the barons of Giltingen. From Ouren the road ascends, passing the Luxembourg villages of *Weisswampach*, *Holler*, and *Binsfeld*, with an interesting chapel, to *Trois-Vierges* (p. 222). The nearest railway-station is *Burgreuland* (p. 222).

The line proceeds through the broad valley of the Sure, flanked with imposing heights. Numerous sandstone-quarries are passed. — 24½ M. *Bettendorf*, with a château; the old church-tower rests on a Roman substructure containing a few sculptured stones. Old bridge over the Sure. In the vicinity, to the left, is *Moestroff*, once a fortified place. — 27½ M. *Reisdorf* (Reckinger's Inn, plain), situated at the confluence of the *Weisse Erenz* and the Sure. — 30 M.

Wallendorf (Nilles; Dimmer), beautifully situated on the left (Prussian) bank of the Sure, which is crossed at this point by an old bridge. In the neighbourhood is the *Castellberg*, a Roman camp with ditches.

From Wallendorf a good road leads along the left bank of the Our, viâ *Ammeldingen* and *Gentingen*, to *Roth* and (7½ M.) *Vianden* (p. 246).

Beyond the sudden bend of the Sure, the valley contracts. The formation of the rocks here is very fantastic (interesting walk to Echternach). From the station of *Dillingen* we may reach *Befort* (p. 242) through the *Mühlbachthal*. From the station *Grundhof-Neumühle* (p. 242) we see to the right the huge rocks in the valley of the *Schwarze Erenz*; in the neighbourhood is the *St. Johannishöhle*, a sandstone cleft. — 34 M. *Bollendorf*. The pretty village of this name (Hauer's Inn, pens. from 4 *M.*) lies on the left bank of the Sure; on the site of the Roman *Villa Bollana* is the *Hotel-Pension Barreau (with hydropathic; pens. 5½ *M.*), formerly a country-seat of the Abbots of Echternach, and of late years frequented as a summer-resort. Traces of the Roman occupation still exist in the shape of three bridge-piers, visible only at very low water, a little above the village, and the '*Ara Dianae*', or *Diana-Altar*, in the Niederburg wood, about 1 M. from the village, in the direction of the iron-works of *Weilerbach*. The altar, which is 13 ft. high, bears the following inscription: DEAE. DIANAE. Q. POSTVMIVS. POTENS. V. S.; the reliefs are now scarcely recognisable. A stone dedicated to Mercury, in Barreau's hotel-garden, is in better preservation.

The neighbourhood abounds in charming points for excursions, among which may be mentioned the so-called *Schweineställe* or *Schweigestelle* (with a Roman inscription) near the *Schenkweiler Klause;* to the E., *Ferschweiler* with the *Wikingerburg*, said to be a Norman fortress; to the S.E., the rocks of *Ernzerhof* with the *Liborius-Klause*, cut out of the rock (view); in the Prümthal, the village of *Prüm zur Ley*, opposite the ruins of a Templars' lodge. — Information as to visiting these points is afforded at Barreau's.

38½ M. **Echternach** (*Hôtel-Pension du Cerf*, well spoken of; *Oberhoffer; Hôtel-Restaurant des Voyageurs;* etc.), a small town 4200 inhab.), with a well-preserved Benedictine abbey, which was originally founded in 698 and maintained its independence down to 1801. The abbey-church of *St. Willibrord* is a Romanesque edifice of 1017-37, restored since 1861. The walls of the nave are supported alternately by pillars and columns, as in St. Michael's at Hildesheim and other churches of Lower Saxony. The proportions of the interior are very light and elegant though the colouring is sombre. The crypt is interesting. The old Rathhaus is still known as the *Dingstuhl* (comp. the Scandinavian 'Thing', *i.e.* council). Strangers are admitted on application to the *Casino Garden*, on the Sure, laid out in the taste of the 18th century. — Boat-building is actively carried on in the adjacent *Echternacherbrück*.

Echternach is noted for the singular 'Dancing Procession', which takes place every Whit-Tuesday and is participated in by 12-15,000 persons from the country round. The procession marches from the bridge over the Sure to the old parish church which contains the relics of St. Willibrord

(d. 739), and it is said to have been originally undertaken in the 8th cent. to obtain the saint's aid against a kind of St. Vitus's dance that had attacked the cattle of the neighbourhood. — Picturesque walk on the left bank of the Sure, with view of the town and its pretty environs.

Below Echternach the scenery of the Sure valley is graceful rather than grand, with villages nestling among vineyards. — 42 M. *Rosport;* 45 M. *Born.* Adjacent is the village of *Hinkel*, with the much-frequented *Girster-Klause.* — 52 M. **Wasserbillig** (*Reinhard's Inn*, unpretending), the *Bilacus* of the Romans, with an old and very narrow bridge (15th cent.), is situated on the Sure, just above its confluence with the *Moselle.* — About 1 M. higher up, on the left bank, is the old provostry of *Langsur.* — Railway to Luxembourg and Trèves, see below.

35. From Luxembourg to Trèves.

32 M. Railway (*Prussian Government Railway*) in 1¼-2 hrs. (fares 4 *M* 30 pf., 3 *M*, 1 *M* 90 pf.).

The railway to Trèves crosses the huge viaduct near the *Pulvermühle* (275 yds. long and 100 ft. high), mentioned at p. 245, and at (7½ M.) *Oetringen* enters the valley of the *Sire.* At the foot of a wooded hill to the left lies the château of *Schrassig*, with the ruined *Heidenhau.* On the right is *Schüttringen*, with a château. 12½ M. *Roodt.* [About 4½ M. to the N., 3¾ M. to the E. of Lorentzweiler (p. 243), lies *Burglinster* (Kies, plain), with a château of the 16th cent. and an old chapel, amidst picturesque rocky scenery. At *Altlinster*, 1¼ M. farther on, is a mutilated Celtic monument cut out of the rock, popularly known as *De Man an de Frau op der Lei.*] The line now runs on the right bank of the Sire. At (16½ M.) *Wecker* the culture of the vine begins. The train crosses the Sire four times (beyond the second bridge is a tunnel), and at (21 M.) *Mertert* (Petry) enters the valley of the Moselle. Branch-line to (2½ M.) *Grevenmachern* (Hôtel de Luxembourg; Hôtel des Voyageurs), an old town with 2500 inhabitants. — Beyond (22½ M.) *Wasserbillig* (see above), at the junction of the *Sure* and Moselle, the train enters Prussia. — 24½ M. *Igel*, where the *Column of Igel, one of the finest Roman monuments on this side of the Alps, 75 ft. high, is visible to the left. We cross the Moselle to (30 M.) *Karthaus*, junction for the lines to Thionville (Ger. Diedenhofen) and to Saarbrücken.

32 M. **Trèves** (*Hôtel de Trèves; Maison Rouge; Luxemburger Hof; Stadt Venedig; Restaurant zum Stern*), charmingly situated on the Moselle, and interesting on account of its Roman and other antiquities, see *Baedeker's Rhine.*

HOLLAND.

(*Preliminary Information*, see p. xxi.)

36. From Flushing to Breda (*Venlo*).

61 M. Railway in 1¾ hrs. (fares 5 sm., 2½ fl.).

The Flushing Route is one of the most popular ways of reaching the Continent from England. Railway from London (Victoria, Holborn Viaduct, or St Paul's Station) to Queenborough in 1¼ hr.; steamer thence twice daily to Flushing in 6½ hours. The steamers, belonging to the Zeeland Steamship Co., are large and comfortable. Through tickets are issued on this route to all the large towns in Holland, Belgium, Germany, etc. Return tickets to towns in Holland are available for 60 days; to other places for 30 days.

Flushing. — **Hotels.** Grand Hôtel des Bains, see below; Hôt. Zeeland, at the station, opposite the steamboat pier, well fitted up; Hôtel Abbos, near the station, R., L., & A. 1½ fl., B. 60 c., déj. 1¼, D. 1½ fl., pens. 4–6 fl.; Hôtel du Commerce, in the town, R., L., A., & B. 2, omn. ½ fl.; Hôtel Gore, R., L., & A. 1½ fl., B. 90 c., D. 1 fl. 60, omn. 60 c.

Flushing, Dutch *Vlissingen*, a seaport with 13,500 inhab., once strongly fortified, is situated on the S. coast of the island of *Walcheren*, at the mouth of the *Scheldt*, which is here nearly 3 M. broad. The trade is unimportant. The quays and docks, extended in 1867–72, are used almost exclusively for the passenger-traffic with England (see above). Steamship-building has recently been carried on with success by the Scheldt Co.

After the Gueux had taken Brill, Flushing was the first Dutch town to raise the standard of liberty (in 1572). Admiral de Ruyter, the greatest naval hero of the Dutch, was born here in 1607 (d. 1676). He was the son of a rope-maker, but his mother, whose name he assumed, was of noble origin. His greatest exploit was the ascent of the Thames with his fleet in 1667, when he demolished fortifications and vessels of war, and threw London into the utmost consternation. A monument was erected to his memory in 1844 near the harbour. Monuments to the poet *Jacob Bellamy* (1757–86), a native of Flushing, and to the Dutch poetesses *El. Wolff-Bekker* and *Agnes Deken* (d. 1804), have also been erected here. The *Church of St. James* dates from the 14th century. The *Hôtel de Ville* contains a collection of local antiquities. A good view of the harbour and the sea is obtained from the embankment in the Noordzee-Boulevard. Flushing is a favourite sea-bathing resort, and attracts visitors even from Germany. *Grand Hôtel des Bains*, about 1 M. from the town (see above), terminus of the Middelburg tram-

way (see below). Pleasant walk along the beach from the town to the hotel, past the old fortress.

In 1559 Philip II. embarked at Flushing, never again to return to the Netherlands. He is said to have been accompanied thus far by Prince William of Orange, and to have reproached him with having caused the failure of his plans. The prince pleaded that he had acted in accordance with the wishes of the States, to which the disappointed monarch vehemently replied: '*No los Estados, ma vos, vos!*' — During the Napoleonic wars, Flushing was bombarded and taken by the English fleet under Lord Chatham in 1809, on which occasion upwards of a hundred houses, the handsome town-hall, and two churches, were destroyed. This was the sole and useless result of the English expedition to the island of Walcheren, undertaken by one of the finest British fleets ever equipped, the object of which was the capture of Antwerp.

From Flushing a steamer plies daily to *Terneuzen* (p. 10), in 1¼ hr. Steam Tramway to Middelburg, see p. 251.

Opposite Flushing (steamer 6 times a day), on the left bank of the Schelde, lies the village of *Breskens* (Hôtel du Commerce), connected by steam-tramway with *Sluis* (p. 9) and Maldeghem on the Bruges-Ghent line (p. 10).

4 M. **Middelburg.** — **Hotels.** Nieuwe Doelen, R., L., & A. 2½, D. 2, pens. 5 fl., Hôtel de Abdy, both very fair; Hôtel de Flandre, with café-restaurant, R., L., & A. 1¾ fl., B. 70 c., D. incl. wine 2¼ fl.

Carriages at *Pelle's:* to Domburg 6, Flushing 3, Westcapelle 9 fl.

Steam Tramway to Flushing, see p. 251. — **Steamboat** to Flushing and to Zierikzee (p. 177).

Middelburg, the capital of the Province of *Zeeland*, with 17,100 inhab., was the birthplace of Zach. Janssen and Hans Lippershey, the inventors of the telescope (about 1610). The town is connected with Flushing and Veere by means of a canal. The large *Prins Hendriks Dok* was opened in 1876. The oldest and most central parts of the town are the streets known as the 'Korte' and the 'Lange Burgt'. The rustic population of the neighbourhood is best seen on market-day (Thurs.) or during the fair (Sept.).

In the market-place rises the handsome late-Gothic Town Hall, erected in the 16th cent. by one of the *Keldermans*, an artist-family of Malines; the tower, which is 180 ft. high, dates from 1507-13. The florid façade (1512-13) is adorned with 25 statues of counts and countesses of Zeeland and Holland (1514-18).

Interior. The old 'Vierschaar', or court-room, on the first floor, is lined with fine panelling of the 16th century. — The Municipal Museum ('Oudheidskamer') contains portraits of *Jan* and *Cornelis Evertsen*, two Dutch naval heroes, who fell fighting against the English in 1666, and of other members of the same family; also tankards and banners of the old guilds, carvings, documents, pictures, etc. The wooden Renaissance seats of the magistrates are also preserved here; and among the documents is a charter granted to Middelburg in 1253, by the German king William of Holland, the oldest existing deed in the Dutch language. — The Gothic *Meat Market*, under the town-hall, contains large paintings of oxen adorned with garlands.

The *Zeeuwsch Genootschap der Wetenschappen* (adm. daily, except Sat., 10-1 and 3 till dusk; Sun. after 12 noon) possesses an interesting collection of Roman and other antiquities; a portrait of De Ruyter by Ferd. Bol, and various reminiscences of the great

admiral; the earliest telescopes, made by Zach. Janssen and Hans Lippershey (see p. 250); Zeeland coins; maps, plans, and drawings relating to Zeeland ('Zeelandia illustrata'); the finely-carved panelling and furniture of a room in an ancient Zeeland house; and a complete collection of the fauna and flora of Zeeland.

The *Abdy* (abbey; adm. daily 10-12 and 2-5), built in the 12th, 14th, and 15th cent., and rebuilt after a conflagration in 1492, was in 1505 the scene of a brilliant meeting of the knights of the Golden Fleece, and in 1559 was made the seat of a bishop by Pope Pius IV. The interior is now occupied by the Provincial Council. The large hall contains some fine tapestry representing the battles between the maritime provinces and the Spaniards, executed by François Spierinck at Delft and by Jan de Maecht at Middelburg at the end of the 16th century. — The *Nieuwe Kerk*, once the abbey-church, contains the monuments of Jan and Cornelis Evertsen (see p. 250), by R. Verhulst; the tower ('de lange Jan') is 280 ft. high. William of Holland (d. 1256; p. 250) and his brother Floris (d. 1258) were buried in the choir, which was separated from the church. — The town possesses a few picturesque old houses, such as 'De Steenrots', of 1590, and 'De Gouden Zon', of 1635; and in the Langedelft is a restored timber house of the 16th century.

Middelburg is connected with Flushing by a Steam Tramway, which runs every 3/4-1 1/2 hr., in 1/2 hr. (fares 25, 20 c.), passing the village of *Souburg*, where Charles V. abdicated in 1556. A statue has been erected here to Philip van Marnix (d. 1598; p. 99), the famous author and statesman, who was lord of the manor.

From Middelburg an omnibus (1 fl., there and back 1 1/4 fl.; one-horse carr. 5, two-horse 6 fl.) runs in summer twice daily in 1 1/2 hr. to (10 1/2 M.) **Domburg** (*Bad-Hôtel*, R., L., & A. from 1 1/2, déj. 1 1/4-1 3/4, D. 2-3, pens. from 5 fl.; *Hôt. de l'Europe*, R. from 2, L. 1/2, déj. 1 1/2, D. 2 1/2, pens. from 5 fl.; *Schuttershof*, similar charges; all near the beach; *Pension Bellevue*, *Villa Marina*; lodgings in the village 11-17 fl. per week), a small bathing place, frequented by Germans, Dutchmen, and Belgians. Pleasant walks in the neighbourhood. — About 5 M. from Domburg lies *Westcapelle*, with the largest dykes in Holland and an old Gothic tower now used as a lighthouse (adm. on application to the burgomaster). The workmen employed here on the dykes are probably the direct descendants of Danish fishermen of the Norman period.

On the N. coast of the island of Walcheren, 3 1/2 M. from Middelburg, lies the ancient and decayed town of Veere (*Hôtel Roland; Campveerschen Toren*), with a fine Gothic church (partly destroyed) of 1348, a Gothic baptistery, and numerous quaint old houses. On the façade of the interesting town-hall are statuettes of lords of Veere and their wives; in the interior are some valuable antiquities, including the enamelled and chased Goblet of Maximilian (16th cent.). A drive to Veere, Domburg, and Westcapelle makes a pleasant excursion for one day from Middelburg.

6 1/2 M. *Arnemuiden;* the ancient harbour is now under tillage. The train crosses *Het Sloe*, an arm of the Schelde, by an embankment connecting the islands of Zuid-Beveland and *Walcheren*. 12 1/2 M. *'S Heer-Arendskerke*. The line now traverses a fertile district, where the peasants wear an interesting national costume. Near Goes is the *Wilhelmina Polder*, upwards of 4000 acres in extent.

15 1/2 M. **Goes** (*Hôtel de Korenbeurs*), or *ter Goes*, the capital (6600

inhab.) of the island of *Zuid Beveland*, with valuable archives, and an ancient château of Countess Jacqueline of Bavaria, called the Oosteinde, now an inn. The train commands a view of the lofty Gothic **Church*, consecrated in 1422, with a tower over the crossing. The Court Room in the *Hôtel de Ville* is fitted up in the Louis XV. style, and contains paintings in grisaille by J. Geeraerts.

19 M. *Kapelle-Biezelinge;* 21 M. *Vlake*, near which is *Kapelle*, with an interesting church; 22½ M. *Kruiningen-Yerseke*, where the *Zuid Beveland Canal* is crossed; 27 M. *Krabbendyke;* 28½ M. *Rilland Bath.* To the right rises *Fort Bath* (p. 177). The train now quits the province of Zeeland (p. 177), and crosses the *Kreekerak* (p. 177), an arm of the Schelde now filled up. 34½ M. *Woensdrecht.*

38½ M. **Bergen op Zoom** *(Hof van Holland; Prins van Luyk)*, the capital (12,670 inhab.) of a province which came into possession of the Elector Palatine by marriage in 1722, but reverted to Holland in 1801. The strong fortifications, constructed by Coehorn (d. 1704), the famous Dutch general of engineers, were bombarded and half-destroyed by the French in 1747, and were dismantled in 1867. The *Stadhuis* contains several portraits of Margraves of the province, and a fine chimney-piece of about 1492 (traces of Renaissance influence), formerly preserved in the margraves' palace, which is now used as barracks. The Gothic *Groote Kerk*, with double aisles and rows of chapels at both sides, was enlarged in the 15th cent. by a second transept but never completed; part of it fell in 1747. Several Renaissance tombs have been preserved. — A steam-tramway plies from Bergen to *Tholen* (p. 177) in 35 minutes; the Gothic church contains several tombs of the 14th and 15th cent.

42 M. *Wouw.* — 46½ M. *Roosendaal*, the junction for the lines to Rotterdam and Antwerp (R. 16). — 55 M. *Etten-Leur.*

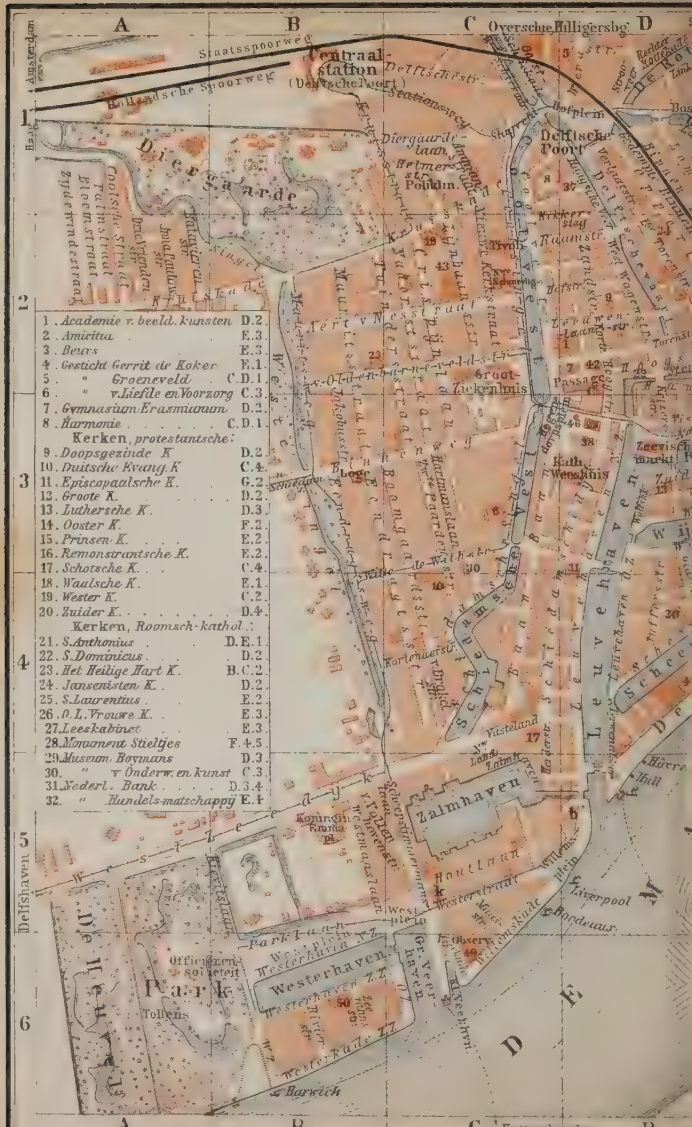
61 M. **Breda,** see p. 385.

37. Rotterdam.

From London (Liverpool Street Station) to Rotterdam viâ *Harwich* and *Hoek van Holland* (p. 262), daily in summer, in about 10½ hrs. (sea-passage 7-8 hrs.); fares 29*s.*, 18*s.*; return-tickets, available for two months, 2*l.* 5*s.*, 1*l.* 9*s.* Tickets are issued at the other chief stations of the Great Eastern Railway at the same fares. Passengers may also book from *any* station on the G.E.R. to Rotterdam at the above fares, on giving 24 hrs. notice to the station-master. Through-tickets to the principal towns of Belgium, Holland, and the Rhineland are also issued by this company.

The steamers of the Netherlands Steamboat Co. ply every Wed. and Sat. from London (Blackwall) to Rotterdam, returning every Tues. and Sat.; fares 17*s.*, 11*s.*; return 26*s.* 6*d.*, 17*s.* Another steamer sails every Sun. morning from off the Tower of London, returning on Thurs. (same fares). These vessels run in connection with the Rhine-steamers of the Netherlands Co., and tickets at very moderate fares may be procured from London to any station on the Rhine as far as Mannheim.

From Hull to Rotterdam 3-4 times weekly, in 17-18 hrs. (fare 20*s.*). — From Leith to Rotterdam, twice weekly, in 30 hrs. (fare 2*l.*). — Steamboats also ply from *Grimsby*, *Newcastle* (22*s.* 6*d.*, 11*s.* 6*d.*), *Goole*, *Liverpool*, etc., to Rotterdam.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Railway Stations at Rotterdam. 1. The station at the *Exchange* (Station Beurs; Pl. E, 3), near the centre of the town, used by most travellers. — 2. The station outside the *Delftsche Poort* (Centraal-Station, Pl. B, 1) of the *Staatsspoorweg* and the *Hollandsch Spoorweg*, for the Hague, Leyden, Haarlem, and Amsterdam to the N., and Dordrecht, Venlo, and Antwerp to the S. — 3. *Maas Station* (Pl. G, 3), for Gouda, Utrecht, Amsterdam, Arnhem, and Germany.

Hotels. *Hôtel de Maas (Pl. a; E, 3), Boompjes 19, with lift and restaurant, R., L., & A. from 2½, B. ¾, D. 2½, pens. from 6, omn. ½ fl.; Victoria Hôtel (Pl. b; D, 5), Willemsplein 1, R., L., & A. from 1¼, B. 1, déj. 1¼, D. 2, pens. 4½, omn. ½ fl.; *Weimar (Pl. i; F, 3), Spaansche Kade, near the Maas, with view, R., L., & A. from 1¾, B. ¾, D. 2, pens. 6 fl.; *Leygraaf (Pl. k; C, 5), Westplein 14, near the park, R., L., & A. 2½ fl., B. 60 c., déj. 1½, D. 2, pens. 5, omn. ½ fl.; Zuid-Hollandsch Hôtel, Korte Hoogstraat 27 (Pl. D, 2), with a frequented café-restaurant; de France (Pl. e; E, 2), Hoogstraat 201, R., L., & A. from 1¾, B. ¾, déj. 1, D. incl. wine 2½, pens. from 5 fl., with restaurant; St. Lucas (Pl. f; D, 2), Hoogstraat 327, R., L., & A. 2·2¾, B. ¾, déj. 1, D. 2, pens. 4 fl., well spoken of; Grand Hôtel Coomans, Hoofdsteg 12 (Pl. E, 2), with a café-restaurant, R., L., A., & B. from 1¾, déj. 1, D. 1½ fl.

Cafés and Restaurants. *Stroomberg (Pl. E, 2), Westnieuwland 26, déj. 1, D. 2½ fl.; *Zuid-Hollandsch Koffiehuis* (see above), Korte Hoogstraat; *Tivoli* (Pl. C, 2), Coolsingel 24; *Grand Café Coomans*, Hoofdsteg 12; *Café du Passage*, with restaurant, in the Arcade; *Café-Restaurant Fritschy*, Gelderse Kade 30 (Pl. E, 3); *Boneski* (Pl. D, 1), Hofplein 14. — *Restaurant Fritschy*, on the left bank of the Maas, near the Willems-Brug (p. 261). — **Beer:** *Pschorrbräu*, Korte Hoogstraat 21, D. between 5 and 7 p.m. 1 fl., concert in the evening; *Löwenbräu*, Hoogstraat 353; etc. — **Wine** at the *Continental Bodega*, Kolkkade 5.

Cabs. For 1-2 pers. 60 c. per drive, for 3-4 pers. 70 c.; per hour 1 fl. 20 c., each additional hour 1 fl. — From midnight till 6 a.m., per drive 90 c., per hr. 1½ fl. — Each trunk 15 c. — For the drive from any of the railway-stations into the town, with luggage, 1 fl. is generally charged.

Tramways. The chief station is the *Beursplein*, between the Exchange and the Railway Station (Pl. E, 3), whence all the chief lines diverge, except the line from the Maas Station to the Central Station and Willemsplein. — Line to *Kralingen* to the E. of Rotterdam, see p. 178; to (20 min.) *Overschie*, to the N.W. — Steam Tramway from the Cool Singel (N.E. of the Groot Ziekenhuis; Pl. C, 2) to *Schiedam* (½ hr.), see p. 262.

Post and Telegraph Office (Pl. 39; E, 3), near the Exchange.

Porters of the *Nederlandsche Maatschappy tot Allgemeene Dienstverrichting* (brown coat and kepi), small articles of baggage 10 c. per ¼ hr., 15 c. per ½ hr.; trunk 20 c.; after 8 p.m. 10 c. extra.

Booksellers. *Van Hengel*, Hoogstraat 385; *H. A. Kramers & Son*, Gelderse Kade 26; *Bazendyk*, Zeevischmarkt 14. — **Art Dealers.** *Oldenzeel*, Leuvehaven 74; *Museum Arti* (modern pictures), Zwartehondstraat.

Cigars. *Weinthal & Co.*, Hoogstraat 244. This firm has numerous branches in Rotterdam and other towns of Holland.

Money Changers. *Wisselen Effectenbank*, Noordblaak 29; *Handelsbank*, Noordblaak 47, and several smaller offices near the Exchange. The rate of exchange for foreign money is more favourable in a large commercial town like this than at the Hague and elsewhere.

Steamboats. Eight times daily to *Delft* in 1½ hr.; once daily (except Sun.) to *Amsterdam*; once daily to *Nymegen* (p. 379) in 8-9 hrs.; once daily (except Mon.) to *Arnhem* (p. 375) in 10 hrs.; three times to *Briel* in 2 hrs.; six or eight times to *Dordrecht* (p. 386) in 1½ hr.; twice to *Gouda* (p. 361) in 2½ hrs.; twice to *Bois-le-Duc* in 6 hrs.; four times weekly to *Middelburg* and *Flushing*; to *Antwerp* in 9-10 hrs. daily (see p. 176). Comp. Van Santen's Officiecle Reisgids voor Nederland. — To British ports, see p. 252.

Theatre. *Schouwburg*, Aert van Nes-Straat (Pl. C, 2), from Sept. to May. German opera twice or thrice a week; *Tivoli-Schouwburg*, Coolsingel 24 (Pl. C, 2), comedies, every evening. — Open-air concerts, see p. 260.

British Consul: *Henry Turing, Esq.*, Boompjes 76. — **United States Vice-Consul:** *A. H. Voorwinden, Esq.*

English Church *(St. Mary's)*, at the E. end of the Haringvliet; services at 11 a.m. and 7 p.m.; chaplain, *Rev. N. S. M. Atkinson.* — **Presbyterian Churches:** *English*, in the Haringvliet; services at 10 a.m. and 6 p.m. *(Rev. S. Davies).* — *Scottish*, on the Schotsche Dyk; services at 10.30 a.m. and 6.30 p.m. *(Rev. J. D. Palm).*

Principal Attractions: Monument of Erasmus (p. 255); Boyman's Museum (p. 255); the Boompjes and the bridge over the Maas (p. 261); the Zoological Garden (p. 260); the Park (p. 260).

Rotterdam, with 276,300 inhab. (1/4th Rom. Cath.), including the suburbs of *Delfshaven*, *Charlois*, and *Kralingen*, is situated about 15 M. from the North Sea, on both banks of the *Maas* or *Meuse*. The river, which is tidal for a considerable distance above Rotterdam, admits the largest sea-going ships to the quays of the town. The rise of the tide varies from 4 1/2 to 8 ft., according to the wind. Rotterdam is the most active seaport in Holland. About one-half of the total national imports by sea and nearly one-half of the exports (p. xxxv) pass through it, besides four-fifths of the Dutch trade with the Rhine. The most important cargoes are grain, coffee, sugar, tobacco, rice, tea, and spices. Near the harbour are large ship-building yards, tobacco factories, sugar refineries, and distilleries, and also the extensive machine-works of Feyenoord (p. 261). The older portion of the city, Rotterdam proper, mentioned in 1272 for the first time as a town, lies upon the right bank of the Maas, near its confluence with the *Rotte*. It is intersected by numerous canals, such as the *Leuvehaven*, *Oude Haven*, *Nieuwe Haven*, *Scheepmakershaven*, *Wynhaven*, *Blaak*, *Haringvliet*, etc., which lend a characteristic air to the town. The Antwerp and Amsterdam lines are connected with each other by a lofty iron viaduct, 1 M. long, carried across the town in 1870-77. The viaduct, a triumph of engineering skill, has a double line of rails, and is supported by cast-iron piles, between every two or three of which stands one of solid masonry. The average span of the arches is 50 ft.

The *Beurs Station* or *City Railway Station* (Pl. E, 3) lies in the centre of the town, considerably above the level of the streets, and is reached by flights of steps.

Opposite the railway-station is the **Exchange** (Pl. 3; E, 3), designed by *Van der Werff* and built of sandstone in 1722, enclosing a spacious court, flanked by colonnades, and covered with glass. The exterior is of very simple construction. Business-hour 1 p.m. — The tower of the Exchange contains a fine set of chimes.

To the W. of the Exchange is the large *Post and Telegraph Office* (Pl. 39; E, 3). Farther on, at the W. extremity of the busy Noord-Blaak, rises the *Fish Market* (Pl. D, 3), built in 1882 and adorned with bronze reliefs after engravings by Artus Quellinus. — At No. 74 in the Leuvehaven, which diverges to the S. farther on, is Oldenzeel's art-emporium (p. 253), with a permanent *Art-Exhibition* (adm. 10-4; 25 c.), in an old patrician house, beautifully adorned in the rococo style.

To the N. of the Exchange lies the Groote Markt (Pl. D, E, 2), the greater part of which is constructed on vaulting over a canal. It is embellished with a bronze statue, by Hendrik de Keyser, of the illustrious **Erasmus of Rotterdam** (Pl. 45), properly *Gerrit Gerritsz*, who was born at Rotterdam in 1467, and died at Bâle in 1536. The monument was erected in 1622, and bears long Dutch and Latin inscriptions added in 1677.

The adjacent Hoogstraat, or high street, one of the busiest streets in Rotterdam and often thronged till late in the evening, is situated on an embankment which was originally built to protect the town from inundations. The *Wyde Kerkstraat*, which leads hence to the church of St. Lawrence, contains the house in which Erasmus was born (No. 5), adorned with a small statue, and bearing the inscription: '*Haec est parva domus, magnus qua natus Erasmus*'.

The **Church of St. Lawrence** (*Groote Kerk*, Pl. 12; D, 2), a Gothic brick edifice, was consecrated in 1477. The choir dates from 1487.

Interior. The entrance is through the sacristan's house, No. 31, on the S. side of the church (25 c. each person). — Like most Dutch churches, St. Lawrence is disfigured internally by the wooden stalls and pews. The chief objects of interest are the marble monuments of vice-admiral *Witte Corneliszoon de Witt* (d. 1658), vice-admiral *Kortenaer* (d. 1665), by Rombout Verhulst (1669), contre-admiral *Van Brakel* (d. 1690), and other Dutch naval heroes, bearing long Latin or old Dutch inscriptions. The brazen screen which separates the choir from the nave dates from 1711-15. The large organ (4 manuals, 73 registers, 4762 pipes) is as famous as that at Haarlem. Organ recital every alternate Frid. in summer at 2.30 p.m. (free); at other times the organist may be engaged to play for an hour, and to show the internal mechanism, for a fee of 10 fl.

The *Tower*, 210 ft. in height (325 steps; adm 50 c., two pers. 75 c.), consisting of three broad and tapering stories, rises from the façade of the church. It formerly terminated in a wooden spire, removed in 1645, and replaced by a flat roof; and in 1651-55 it was disfigured by the construction of a massive support, extending across the entire façade. The view from the summit is very extensive. The towers of Briel, Schiedam, Delft, the Hague, Leyden, Gouda, and Dordrecht are all visible in clear weather.

A little to the E., in the Kaasmarkt, is the *Stadhuis*, or town-hall (Pl. 40; E, 2), a large modern building with an Ionic portico; its back looks towards the Hoogstraat. — In the neighbouring Nieuwe Markt (Pl. E, 2) a handsome *Fountain* adorned with sculptures, commemorating the tercentenary of the establishment of Dutch independence (1572; see p. xxxi) in 1872, was erected in 1874.

To the W. the Hoogstraat ends in the Korte Hoogstraat (Pl. D, 2), which contains several popular cafés (p. 253) and the *Passage*, an arcade built in 1878-79 from the plans of J. C. van Wyk. The other end of the Passage is near the Hogendorp's Plein (p. 260).

***Boymans' Museum** (Pl. 29; D, 3), on the Schiedamsche Dyk, a collection of pictures, chiefly by Dutch masters, although inferior to the galleries of the Hague and Amsterdam, is well worthy of a visit. The nucleus of the collection was a bequest by M. F. J. O.

Boymans (d. 1847) of 361 paintings, which were reduced to 163 by a disastrous fire in 1864. The new building was completed in 1867, and the collection has since been extended by purchase and gift to 450 pictures and upwards of 2000 drawings. Adm. 5 c. on Sun., 11-5, and Wed., 10-5; 25 c. on Tues., Thurs., Frid., and Sat., 10-5 (in winter, 10-3); at other hours and on Mon. 50 c. Catalogue in Dutch 50 c., in French 75 c.; of the drawings, in Dutch only, 50 c. The names of the painters are affixed to the frames of the pictures.

Ground Floor. On the left are two rooms containing *Drawings*. A few of the finest (*e.g. Rubens*, Crucifixion, in the second room) are exhibited on the walls; the others are shown on Tues., Thurs. and Sat., from 10 to 4 o'clock, for a fee of 25 cents. In the first room also: 5. Adoration of the Shepherds, a painted relief in alabaster, by an unknown Dutch master of the second half of the 16th century.

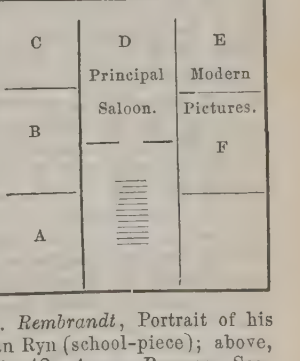
In the portrait-room to the right of the vestibule: 388. *Pieneman*, King William III.; 334. *Bisschop*, Prince Henry of the Netherlands; 350. *P. Josselin de Jong*, Rochussen the painter; portraits of several burgomasters of Rotterdam. — The groundfloor also contains the *Archives* of the city (entrance in Boymansstraat); a collection of books, engravings, and drawings, relating to Rotterdam and its history; and the *City Library* (30,000 vols.). The drawings are preserved in a handsomely carved cabinet of 1625 (originally a bedstead). For admission apply to the librarian, daily except Sun., 11-3 o'clock.

Upper Floor. On the landing: 59. *Dirk van Deelen*, Castle-yard. — The hall at the top of the staircase contains portraits by *Netscher* (205), *Barth. van der Helst* (103, 104), *Mich. Mierevelt* (180), etc., two landscapes by *Adam Pynacker* (222, 223), and Landscape with cattle, by *Jacob van Ruysdael* (241).

Room A. To the right: 185. *Jan Miense Molenaer*, Rustic merry-making; above it, no number, *Jansz van Willigem*, View on the Rhine; 249. *Saftleven*, View on the Rhine. — 281. *A. van de Venne*, Dancing beggars ('Arme weelde'), in sepia; 60, 61. *J. W. Delff*, Portraits; 168. *J. Martszen the Younger*, Cavalry skirmish; 225. *D. van der Plaes*, Portrait of Admiral Tromp. — 247. *Corn. Saftleven*, Satirical allegory of the legal profession; no number, *S. de Vlieger*, Landscape with cattle; 80. *N. van Gelder*, Dead poultry; 184. *Jan Mytens*, Portrait of Grand Pensionary Cats and his cousin Cornelia Baars; 248. *C. Saftleven*, Peasant-interior; 187. *N. Molenaer*, Bleach-field; 2. *Arent Arentzen*, River-scene in summer. — By the window: 260. *M. Sorgh*, Arrival of the market-boat from Dordrecht; 207. *J. B. Weenix*, Tobias sleeping; 151. *P. Lastman* (Rembrandt's teacher), Flight into Egypt (1608), painted probably in Italy, where the artist attached himself to Elsheimer; no number, *P. Codde*, Portrait of an artist; 279. *A. van de Venne*, Portrait; 46. *Gonzales Coques*, The toper. — Above, along the walls: 70-73.

C. W. Eversdyck (of Goes, beginning of 17th cent.), Corporation-pictures, of little interest, from the town of Goes.

Room B. Above the door: 90. *Unknown Master*, Fragment of the Seven Works of Mercy (1580). — To the right: 32. *Dierick Bouts*, St. John the Evangelist; 172. *Master of the female half-figures*, Lute-player; 253. *J. van Scorel*, Portrait; 111. *Holbein the Younger*, Portrait of Erasmus, a copy, freely retouched; 113. *School of Holbein*, Portrait; 215. *B. van Orley*, Christ on the cross; 193. *J. Mostert*, Portrait; 173. *Lower Rhenish Master of the Death of Mary*, Virgin (copy); 290. *Flemish Master of the 16th cent.*, Portrait of Joris van de Heede, of Ghent. — 270. *A. van den Tempel*, Portrait-group (1671); 106. *Barth. van der Helst*, Portrait (1669; freely retouched); 204. *Eglon van der Neer*, Lady and gentleman; 43. *Phil. de Champaigne*, Portraits of two artists (1654); 271. *G. van Tilborch*, Flemish family-group. — 97. *W. C. Heda*, Still-life; 15. *N. Berghem*, Landscape; *66. *Gerbrand van den Eeckhout*, Ruth and Boaz; 44. *Pieter Claesz*, Still-life; 258. *Paul de Vos*, Boar-hunt; 192. *Paul Moreelse*, Vertumnus and Pomona. — 37, 36. *School of P. Brueghel the Elder*, Village scenes; *A. van Dyck* (?), 62. Group of saints, a sketch, 63. Sketch for the large portrait-group of Charles I. and his family at Windsor, in a remarkably easy and spirited style; 276. *Esaias van de Velde*, Skirmish by night; above the exit, 132. *G. Honthorst*, Soldier lighting his pipe. — 69. *Jan van Kessel*, Torrent; 18. *H. Berckman*, Portrait of Admiral Joost van Trappen; 237. *Rembrandt*, Portrait of his father, the miller Harmen Gerritsz van Ryn (school-piece); above, 121. *Dutch School*, Portraits (1632); 12. *A. van Beyeren*, Sea-piece; 287. *Hend. Verschuringh*, Blacksmith; 323. *Jan Wouverman*, Landscape; 136. *F. de Hulst*, View of Nymegen; *26. *F. Bol*, Portrait; 239. *Sal. Rombouts*, Landscape; 135. *F. de Hulst*, The old Oostpoort at Hoorn; no number, *De Vlieger*, Sea-piece; 293. *Flemish School*, Sketch of riders; 214. *Jac. Ochtervelt*, Oyster-eaters.



Room C. On the right wall are a number of works by *Jacob Gerritsz Cuyp* and his son *Albert*. By the former, 57. Portrait, 55. Group of children, 56. Portrait; by the latter, *51. River-scene by morning-light, 54. Eating mussels, *50. Two grey horses, 285. The old Oostpoort at Rotterdam, 52. Poultry. — 322. *Eman. de Witte*, Fishwife at Amsterdam. — No numbers, *B. Zwaerdecroen*, Portrait, *J. Hackaert*, Landscape; 84. *Jan van Goyen*, Landscape; *150. *Salomon Koninck*, Gold-weigher (1651); 246. *Saenredam*, Church of

St. Mary at Utrecht; 257. *P. van Slingelandt*, Portrait of Johannes van Crombrugge; 181. *F. van Mieris the Younger*, Fishmonger. — 244. *Jacob van Ruysdael*, Old Fishmarket at Amsterdam, the figures by *Jan van Battum;* 183. *A. Mignon*, Fruit and flowers; *75. *Govert Flinck*, Woman sitting under a tree giving her hand to a man standing in front of her, one of the master's finest works, belonging to the period when he was a close adherent of Rembrandt (1646); *242. *Jacob van Ruysdael*, Corn-field in sunshine, a very beautiful landscape, evidently influenced by Rembrandt; 306. *A. de Vries*, Portrait; 219. *A. Palamedesz*, Family group; *17. *Job Berck-Heyde*. Old Exchange at Amsterdam; 217. *A. van Ostade*, Old man in his study; 264. *Jan Steen*, Stone-operation; a stone being cut out of the head of a credulous peasant by a doctor, to the great amusement of the bystanders ('le malade imaginaire'); 230. *W. de Poorter*, Transitoriness (an allegory). — 171. *J. van der Meer the Younger*, Italian landscape; 144. *A. Keirincx*, Forest-scene; 167. *Cornelis de Man*, Peasants' wedding; 296. *H. van Vliet*, Interior of the New Church at Delft; 164. *N. Maes*, Gentleman, lady, and child; 34. *R. Brakenburgh*, Tavern room with an owl; 162. *Dirk Maes*, Camp; 91. *J. Hackaert*, Italian landscape.

Room D (principal room). To the right: *99. *J. de Heem*, Fruit; 255. *D. Seghers*, Flowers; *149. *Phil. Koninck*, Landscape (1644); above, 11. *Abr. H. van Beyeren*, Fish; 299, 300. *Simon de Vos*, Portraits; *109. *M. Hobbema*, Landscape; *27. *Ferd. Bol*, Portrait of a boy (1656); 165, 166. *N. Maes*, Portraits of Maerten Nieuwpoort and his wife; 284. *L. Verschuier*, The Maas at Rotterdam; 206. *C. Netscher*, Family group. — 250, 251. *D. van Santvoort*, Shepherd and shepherdess; *A. van de Velde*, *274. The farrier, 275. Cattle at pasture, two of his earliest works (1658); 85. *J. van Goyen*, Landscape; above, 58. *Dirck van Deelen*, Musical party; 96. *A. Hanneman*, Grand Pensionary Jan de Witt; 309. *Adr. van der Werff*, The fettered Cimon fed from his daughter's breast; no number, *Pynacker*, Italian landscape; 216. *Adr. van Ostade*, Peasant laughing; 220. *A. Palamedesz*, Aristocratic company; 245. *Sal. van Ruysdael*, River-scene near Dordrecht, with barges and cattle, the atmosphere wonderfully transparent; 195. *Fr. de Moucheron*, Mountain-landscape, with accessories by *A. van de Velde;* above, 139, 140. *Corn. Janszoon van Keulen*, Portraits; 129. *Melchior d'Hondecoeter*, Dead poultry. — 147. *Jan van Kessel*, The Prinsengracht at Amsterdam; 6. *L. Bakhuysen*, Sea-piece; 308. *Jan Weenix*, Dead swan; 16. *Gerrit Berck-Heyde*, View of Cologne, with St. Cunibert's in the foreground, and the Bayenthurm behind, the cathedral not being included; 218. *I. van Ostade*, Travellers in front of an inn; 324. *Phil. Wouverman*, Scene of plundering, in the background a burning village; 30. *Jan Both*, Italian landscape; 123. *Dutch School*, Portrait (1644); 263. *Jan Steen*, Feast of St. Nicholas, a merry family-group of seven persons; 146. *Jan van Kessel*, Environs

of Haarlem; above, *170. *Jan van der Meer the Elder* of Haarlem, View of Nordwyk; 277. *W. van de Velde the Younger*, Port of Texel; 8. *Jan Beerstraten*, Old town-hall of Amsterdam, with figures by *J. Lingelbach;* *105. *B. van der Helst*, Lady and gentleman in a park (landscape by *A. van Everdingen;* 1654); 283. *J. Verkolje*, Huntsman; 158. *Jan Lingelbach*, Italian landscape; above, 154. *Jan Livens*, St. Peter. — *74. *Karel Fabritius*, Portrait, formerly ascribed to Rembrandt, of whom it is not unworthy; 94. *F. Hals the Younger*, Quack; 203. *Aert van der Neer*, Moonlit landscape; 175. *G. Metsu*, Pastor in his study; 102. *B. van der Helst*, Portrait of a clergyman (1638). — *108. *Hobbema*, Landscape.

Small, but charming: by the side of a pond in which two men are fishing, stands a cottage shaded by lofty trees; to the left a road on which two travellers are approaching; foreground in shade, with the surface of the water most effectively handled.

*238. *Rembrandt*, 'De Eendracht van 't land' (union of the country), an allegorical painting, not very intelligible in its details, and probably executed in 1648, the year of the Peace of Westphalia, which Dutch poets and painters were never tired of celebrating. Though merely a study in brown monochrome, probably a sketch for a larger work, and unfinished, it is remarkably effective.

The foreground and part of the middle distance represent the interior of a fortress. In the centre is a lion couchant, bound by two chains, one of which is attached to a wall on the right, bearing the arms of Amsterdam with the words 'Soli Deo Gloria', while the other is fastened to the seat of Justice, who is represented in an attitude of supplication on the left. The lion raises its head defiantly and places his paws on a bundle of arrows, the emblem of the United Provinces, the shields of which surround him. The foreground is occupied by knights arming themselves to battle for the republic, while the guns on the ramparts are seen firing on the enemy, who retreats in wild confusion.

Above, 68. *A. van Everdingen*, Landscape with waterfall; 148. *J. Koninck*, Herdboy with cattle; 212. *Zeeman*, Calm sea; 145. *Th. de Keyser*, Portrait; *243. *J. van Ruysdael*, Sandy road; *93. *F. Hals the Elder*, Portrait; 191. *P. Moreelse*, Portrait. — 291. *School of Rubens*, Portrait (1691).

Rooms E. and F. contain the Modern Pictures. Room E.: 361. *Langendyk*, Camp; 349. *H. van Hove*, Landscape near Rotterdam; 393. *Ch. Rochussen*, Scene from the battle of Malplaquet; *Koekkoek*, 355. Forest scene, 357. Winter landscape, 356. Landscape in Guelders; *A. Schelfhout*, Sea-piece, Landscape; *H. van de Sande Bakhuyzen*, Cattle. — Room F.: 427. *H. J. Weissenbruch*, Landscape with windmill; 413. *Corn. Springer*, Town Hall at Naarden; 409. *Therese Schwarze*, Orphans; 352. *Klinkenberg*, The Vyverberg at the Hague; 395. *W. Roelofs*, Landscape (cattle by *De Haas*); *Jos. Israels*, Woman at a window; above, 424. *S. Verveer*, Katwyk aan Zee; 404. *Schipperus*, Sunset; 366. *Mauve*, Pasturage; 423. *Etch. Verveer*, The little smoker; above, *Ary Scheffer* (p. 387), 397. Count Eberhard of Wurtemberg cutting the table-cloth between himself and his son, 398. Count Eberhard by the dead body of his son who

had fallen while fighting bravely in battle (after Uhland); 368. *H. W. Mesdag*, Sunrise on the Dutch coast; 331. *J. van de Sande Bakhuyzen*, Landscape; 418. *H. A. van Trigt*, Last days of Erasmus; 376. *A. Neuhuys*, Interior of the workhouse at Drente; *369. *Mesdag*, Stormy sea.

The Hogendorp's Plein (Pl. C, D, 3), at the back of the Museum, is adorned with the statue of *Gysbert Karel van Hogendorp* (Pl. 46; 1762-1834), the 'promoter of free trade', and the 'founder of the Dutch constitution', by *Geefs* (comp. p. 284). — In the Coolsingel are the *Tivoli Theatre* (p. 253) and the handsome *Hospital* (*Groot-Ziekenhuis;* Pl. C, 2). In the Coolvest, opposite the hospital, is the new *Gymnasium Erasmianum* (Pl. 7; D; 2), with a handsome group of sculpture in the pediment.

The **English Church** (Pl. 11; G, 2), at the E. end of the Haringvliet (Pl. F, 2), was originally built by the great Duke of Marlborough during his command in the Netherlands, and has been used as a barrack, a hospital, a store-house, and an armoury. Over the entrance, below the English royal arms, are the arms of the Duke of Marlborough.

On the N. side of the town, outside the *Delft Gate* (Pl. C, D, 1), the only one of the old city-gates which is still standing, is situated the **Zoological-Botanical Garden** (*Diergaarde;* Pl. A, B, 1; adm. 50 c.), tastefully laid out (restaurant). The beasts of prey are fed at 2.30 p.m.; concerts from June to Sept. on Tues. and Frid. at 8 p.m.

An important new quarter has recently sprung up on the W. side of the town. Along the river in this neighbourhood stretch the *Willem's Plein* and the *Willem's Kade* (Pl. D, C, 5, 6). At the W. extremity of the latter, in the old building of the Yacht Club (Pl. 49; C, 4), are the *Museum voor Land- & Volkenkunde* and the *Maritime Museum*, containing curiosities from the East Indies, Africa, and Brazil, and a collection of objects connected with navigation from the 17th cent. onwards (entrance, Willem's Kade 25; open daily except Thurs. 10-4; Sun., Tues., and holidays 10 c., Wed. & Sat. 5 c., Mon. & Frid. 25 c.). — On the other side of the Veerhaven stands the *Zeemanshuis* (Pl. 50; B, 6). — The tasteful new building of the *Yacht Club* is on the other side of the Maas.

The ***Park** (Pl. A, B, 6), which extends to the W. along the bank of the Maas, affords a pleasant promenade, and may be reached by tramway from the Exchange (but not from the Boompjes). It is embellished with clumps of trees, grassy expanses, and fish-ponds, while here and there it commands a view of the busy scene on the river. In summer a military band plays here at the *Officieren-Societeit* on Sun. afternoon and evening and on Wed. evening (strangers admitted on introduction, obtainable from the chief hotel-keepers, etc.). In the middle of the park rises a marble statue by Strackée of the popular patriotic poet, *Hendrik Tollens* (d. 1856), erected in 1860. — At the S.E. end of the park is the quay of the

steamers to Harwich viâ Hoek van Holland (p. 262). On the opposite bank of the Maas (steamboats) is the *Dockhaven* (see below).

The ***Boompjes** (Pl. D, E, 4), a handsome quay, which derives its name from the trees planted upon it, extends all along the river-front of Rotterdam. Most of the large passenger-steamers start here (comp. the Plan). Visitors may usually enter and inspect the vessels without objection, provided they do not get in the way of the work in hand.

At the upper end of the Boompjes the river is crossed by two **Bridges** (Pl. E, F, 4): the *Railway Bridge*, opened for traffic in 1877, which rests on four buttresses, or on nine, if those on the island of *Noordereiland*, opposite Rotterdam, be included; and the *Willems-Brug* (fine view) for carriages and foot-passengers, opened in 1878, 930 yds. long, and also resting on four buttresses.

A new quarter has sprung up within the last decade on the Left Bank of the Maas, round the large docks where the merchant vessels load and discharge. On the Maas-Kade, immediately to the right of the bridge, is the *Café Fritschy*, which commands a fine view of Rotterdam. The middle of the Noordereiland is occupied by the *Burgemeester-Hoffmann-Plein* (Pl. F, 4, 5), embellished with a monument to *Stieltjes* (d. 1878), the engineer who planned the harbour-works on the left bank. The principal feature of the works is the large **Konings-Haven** (Pl. F, G, 5, 4), about 1100 yds. in length, adjoining which is the wharf of the emigrant ships of the Dutch-American Steamboat Co. (Pl. 34; visitors admitted; fee). Railway and road are conducted across the harbour on drawbridges, through the openings of which the largest vessels can pass.

Beyond the Koningshaven lies the island of *Feyenoord*, on the S.W. side of which are two other harbours. Passing the warehouses of the Dutch-American Steamboat Co. we reach the gate and drawbridge of the **Binnen-Haven** (Pl. F, G, 5, 6), which is about 1000 yds. long and is adjoined on the E. by the Entrepôt-Haven or free harbour. Farther on is another drawbridge, affording a view of the **Spoorweg-Haven** (Pl. F, 6), which is 1300 yds. long and flanked with rows of warehouses. Both of these harbours are accessible to the largest ships. We may now return to the Boompjes by one of the small steamers which start here every 20-30 min. (fare 5 c.), or proceed to the S.W. to the *Dockhaven*, where damaged vessels are repaired, and to the *Petroleum-Haven*. From the Dockhaven small steamboats ply at short intervals to the Park (p. 260).

On the E. side of Feyenoord are the extensive machine works and wharf of the *Nederlandsche Maatschappy voor Scheeps- en Werktuigbouw 'Fijenoord'*, employing more than 1000 workmen.

38. From Rotterdam to the Hague, Leyden, Haarlem, and Amsterdam.

Railway (*'Hollandsche Spoorweg'*; stations, see p. 253) from Rotterdam to (52½ M.) Amsterdam in 1¼-2¾ hrs. (fares 3 fl. 75, 2 fl. 85, 1 fl. 85 c.). Luggage extra. Passengers are cautioned against leaning out at the windows, as the carriages pass close to the railings of the numerous bridges.

Flat pastures, numerous windmills, straight canals, and occasionally a few plantations and thriving farm-houses are the principal features of the country. On the left lies *Oud-Delfshaven* on the Meuse, with 13,000 inhab., the birthplace of the naval hero Piet Hein (p. 263), to whom a statue was erected here in 1870.

3 M. **Schiedam** *(Hulsinga)*, on the *Schie*, with 26,000 inhab., is celebrated for its 'Hollands' and 'Geneva' (so called from the *Jenever*, or juniper-berry with which it is flavoured), of which there are still upwards of 200 distilleries, in spite of a recent decline in the trade. Schiedam has also a large stearine candle factory and a considerable grain-trade. Steam-tramway to Rotterdam, see p. 253.

From Schiedam to Hoek van Holland, 14 M., railway in 25-50 min. — **Vlaardingen**, with 15,000 inhab. and a quaint market-place, is one of the oldest towns in Holland and the principal depot of the 'great fishery', as the herring, cod, and haddock fishery is called. A fishing-fleet of 125 boats, manned by about 1500 men, is annually despatched. — *Maassluis*, the next station, also takes an active share in the 'great fishery'. — **Hoek van Holland** *(Badhotel)*, an insignificant village at the end of the *Nieuwe Waterweg*, which now affords the shortest communication by canal between Rotterdam and the North Sea, has since 1892 been an important place for the passage to England (steamboat to Harwich daily in 6½-7 hrs.; fares 6 fl. 30, 4 fl. 80 c.). Express through-train from Hoek van Holland to Berlin, 466 M., in 16 hrs.; the express trains between Hoek and Nymegen stop at Rotterdam (Exchange Station) and Dordrecht only. From Hoek to Amsterdam viâ Schiedam and the Hague express daily in 1¾ hr.

9½ M. **Delft.** — **Hotels.** Hôtel Lubrechts (Pl. a; B, 4), Groote Markt 9, with café-restaurant, R., L., & A. 1½, B. ¾, pens. from 3½ fl.; Hôtel de Bolk (Pl. b; A, 5), Buitenwatersloot 259, near the station; Balkenende, Noordeinde 50 (Pl. A, 2), near the Haagsche Poort. — Cafés-Restaurants: **Phoenix*, *Bavaria*, both Binnenwatersloot (Pl. B, 4, 5), near the railway-station.

Post & Telegraph Office (Pl. 9; B, 3), Hippolytusbuurt.

Steam-Tramway from the Rotterdam Gate (Pl. B, C, 6) to the Hague Gate (Pl. A, 1) and viâ *Ryswyk* to (35 min.) the Hague (see p. 267). — Also local trains from the Delft Station in 23 min. to the Dutch Station at the Hague (p. 265), with numerous stopping-places.

Steamer to Rotterdam eight times daily in 1½ hr. (fare 30 c. or 20 c.; starting from the Zuidwal, Pl. B, 6), an attractive voyage.

Delft, an old-fashioned town of 32,000 inhab. (⅓ Rom. Cath.), with remarkably clean canals bordered with lime-trees, is situated on the *Schie*, which flows into the Maas at Delfshaven. The town was almost totally destroyed by fire in 1536, and in 1654 it was seriously damaged by the explosion of a powder-magazine; but it still possesses numerous interesting buildings of the 16-17th cent., especially at the Wynhaven, and in the Koornmarkt and Voorstraat. Delft was the birthplace of *Hugo de Groot* (*Grotius*; 1583-1645), the statesman and scholar (tomb and monument, see p. 264) and

Geograph Anstalt von Wagner & Debes, Leipzig.

of the painter *Jan Vermeer van Delft* (1632-75; comp. p. lvii). In the 17th and 18th cent. the earthenware of Delft, made in imitation of Chinese and Japanese porcelain, was celebrated throughout Europe. This industry afterwards fell into decay but has been revived by *Messrs. Joost Thooft & Labouchère*, whose factory at the Oosteinde (Pl. 15; D, 4), is, however, not open to visitors.

On leaving the railway-station (Pl. A, 5) we observe the tower of the Nieuwe Kerk. We cross the *Singel-Gracht*, and then walk along the canal called *Binnenwatersloot* (Pl. B, 4) to the *Oude Delft*, which traverses the town from N. to S. On the left bank of the latter is the *Gemeenlandshuis van Delfsland* (Pl. 1; B, 4), with a Gothic façade of the beginning of the 16th cent., in sandstone.

A melancholy celebrity attaches to the *Prinsenhof* (Pl. 10; A, B, 3), also on the Oude Delft, as the scene of the death of William of Orange, the Silent, the founder of Dutch independence, who was assassinated here on 10th July, 1584 (see p. 277). The Prinsenhof, previously a monastery, was fitted up in 1575 as a residence for the princes of Orange and was afterwards long used as a barrack, but is now restored and fitted up as a William of Orange Museum (open daily, 10-5, Sun. and holidays 1-5, free).

By passing through the door opposite the Oude Kerk, marked 'Gymnasium Publicum', and crossing the court, we reach the spot where the tragedy took place, on the first floor, to the right by the staircase. It is marked by an inscription. The murderer, a Burgundian named *Balthasar Gerhard*, who was prompted by a desire to gain the price set upon the hero's head by Alexander Farnese, took up his position in front of the spot thus indicated, and when he discharged his pistol was quite close to his victim, who was descending the staircase with his friends. The marks left by the fatal bullet are still pointed out.

Opposite the Prinsenhof, on the site of an earlier church, is situated the Gothic *Oude Kerk* (Pl. 4; B, 3), erected in the 15th cent., with a somewhat leaning tower, and wooden vaulting of 1574. Tickets of adm. (20 c.) at the bookshop, Oude Kerkstraat 5.

It contains the monument of *Admiral Maarten Tromp* (d. 1653), the victor in thirty-two naval battles, the last of which, fought against the English, and the occasion of his death, is represented on the monument. After defeating the English fleet under Blake near the 'Dunes', he caused a broom to be hoisted to his masthead, to signify that he had swept the channel clear of his enemies. *Piet Hein* (d. 1629), the admiral of the Indian Company, who in 1628 captured the Spanish 'silver fleet', with its precious freight valued at 12 million florins, also has a monument in this church. A monument with a medallion-figure marks the tomb of the naturalist *Leeuwenhoek*, a native of Delft (d. 1723). Another interesting monument is that of Elizabeth Morgan (d. 1608), a daughter of Philip van Marnix (p. 251), erected in 1655, and restored in 1856. The carved pulpit, dating from the middle of the 16th cent., resembles that at the Hague p. 279). — The sacristan resides opposite the N. transept in the house No. 3.

The choir of the *Nieuwe Kerk* (Pl. 3; C, 4), formerly the *Church of St. Ursula*, in the Groote Markt, another Gothic edifice, built in 1384-96, contains a magnificent **Monument*, begun in 1616 by *Hendrik de Keyser* and finished by his eldest son *Pieter*, to the memory of *William of Orange*. The tower is 375 ft. in height. Tickets (25 c.) at W. A. Reynders' faience-shop, Markt 45.

The effigy of the prince in marble lies on a black marble sarcophagus, beneath a canopy supported by four clustered pillars and six isolated columns, all likewise of marble. In the niches of the pillars stand four allegorical figures: Liberty is represented with a sceptre, a cap of liberty, and the motto, '*Je maintiendrai piété et justice*'; Justice with her scales, beside which is inscribed William's favourite motto, '*Saevis tranquillus in undis*'; Prudence, with a twig of thorn in her hand; Religion, with the Bible in one hand, and a miniature church in the other, whilst her foot rests on a corner-stone emblematical of Christ. At the head of the statue is placed a second statue in bronze, representing the prince in full military accoutrement, while at the feet is a bronze figure of Fame, with outspread wings, 6 ft. in height, resting on the ground on the point of the left foot only. The dog, on which, in mediæval fashion, the feet of the recumbent figure rest, is placed there in memory of the prince's favourite dog, which was the means of saving his life in 1572 when he was attacked at night by two Spanish assassins in his camp at Malines. The inscription, on the canopy, is pointed out by weeping genii. The pillars are surmounted by obelisks. Beneath the same stone the prince's wife and his son *Prince Maurice* (b. 1567, d. 1625) also repose. The church afterwards became the burial-place of all the princes of the House of Orange, down to the present day. Another simple monument marks the tomb of *Hugo Grotius* (see below and p. 262).

In the market-place, in front of the church, is a bronze *Statue of Hugo Grotius* (p. 262), by Strackée, erected in 1886. — The handsome Stadhuis (Pl. 12), on the W. side of the market-place, restored by *H. de Keyser* after a fire in 1618, with a Gothic belfry, contains a few good pictures.

Of special interest are the paintings of *Michiel Janszoon van Mierevelt* (Delft, 1567-1641), the first of the great Dutch portrait-painters. A room on the groundfloor contains a large corporation-piece (arquebusiers) by him, depicting 36 persons, with faces full of life and energy, but inartistically grouped; also a corporation-piece of 31 gesticulating figures by *J. W. Delph*, 1592; and others by *Rochus Delff*, *Jacob Delff* (1648), etc. — The burgomaster's room contains a portrait of Hugo Grotius, and the marriage-room a portrait by *Mierevelt*. In a room on the first floor are portraits of the princes William I., Maurice, Philip William, and Frederick Henry of Orange and of Counts William Lewis and Ernest Casimir of Nassau, all by *Mierevelt*.

Two doors beyond the *Synagogue* (narrow passage; ring) stands the *Town Hospital* (*Liefdadig Inrichting*; Pl. 7, C 5). The latter contains four anatomical pictures (comp. p. liii), including one of the earliest paintings of the kind, executed together by the two *Mierevelts* in 1617; the three other pictures are of later date.

Near the *Rotterdam Gate* rises the *Arsenal* (Pl. B, 5), a large, gloomy building, adorned with the arms of the old Dutch Republic. It was originally a warehouse of the E. India Company.

The *Polytechnic School* (Pl. 8; B, 5), on the Oude Delft (p. 263), is attended by about 300 students. — To the N.E., in the Phoenixstraat, is the handsome Renaissance building of the *Studenten-Societeit Phoenix* (Pl. A, B, 4), rebuilt since a fire in 1872 by Gugel.

The Railway journey from Delft to the Hague occupies 1/4 hr. only. At stat. *Ryswyk* the celebrated peace between England, France, Holland, Germany, and Spain was concluded in 1697. The palace of the Prince of Orange, where the treaty was signed, no longer exists, but its site is marked by an obelisk erected in 1792.

14½ M. **The Hague,** see below. From the Hague to *Gouda*, see p. 364.

20½ M. *Voorschoten;* to the right rises the church-tower of the village, which is connected with the Hague and Leyden by steam-tramway (p. 267; omnibus to *Wassenaer*). The train now crosses the narrow arm of the Rhine which retains the name down to its efflux into the North Sea.

24 M. **Leyden,** see p. 288.

From Leyden to Woerden (for *Utrecht*), 21 M., railway in ¾ hr. — 6 M. *Hazerswoude-Koudekerk;* 9½ M. *Alphen;* 12½ M. *Zwammerdam;* 14 M. *Bodegraven* (steam-tramway to Gouda, p. 365); 21 M. *Woerden.* From Woerden viâ *Harmelen* to Utrecht, see p. 365.

25½ M. *Warmond*, to the left of which rises a large Roman Catholic seminary. 30 M. *Piet-Gyzenbrug* (3 M. to the N.E. of *Noordwyk*, p. 294); 33½ M. *Veenenburg;* 36½ M. *Vogelenzang.*

About 1½ M. to the E. of stat. Vogelenzang, near the village of *Bennebroek*, is situated *Hartenkamp*, a country-residence, where Linné (Linnæus), the celebrated Swedish naturalist, resided in 1736-38 with his wealthy patron George Clifford, who was English ambassador at that time. Linné wrote his 'Hortus Cliffordianus' here.

The line traverses for a short distance the E. slopes of th, North Sea Dunes. On the right, and sometimes on the left also, brilliant beds of hyacinths and tulips are in bloom in spring. — 42 M **Haarlem** (p. 295) is the junction for Amsterdam, and for Alkmaar and the Helder (R. 44).

The Amsterdam line turns towards the E., running parallel with the canal and the high-road in a perfectly straight course. The *Fort aan de Liede* is seen on the right, immediately after the train has quitted the station. The line now traverses an extensive plain, formed on the right by the *Haarlemmer Polder*, and on the left by the newly-reclaimed Polder of the Y (see p. 345). The Haarlemer Polder was reclaimed in 1840-53 from a lake known as the Haarlemmer Meer; its area is about 72 sq. M., and the land reclaimed realised an average price of 200 fl. per acre, while its present value is estimated at 800 fl. per acre. The population of this district is now about 16,000.

At (47 M.) *Halfweg*, strong lock-gates formerly separated the waters of the Y from the Haarlemmer Meer. The old château of *Zwanenburg* near the railway, dating from the 17th cent., is now a sugar manufactory.

52½ M. **Amsterdam,** see p. 302.

39. The Hague.

Comp. the Plan, p. 284.

Railway Stations. 1. *Dutch Station* (Pl. D, 8), for Rotterdam, Leyden, Haarlem, and Amsterdam; 2. *State Station* (Pl. F, 5, 6), for Gouda (Rotterdam, Amsterdam), Utrecht, and Arnhem. Good *Buffets* at both (plat du jour 60 c., D. from 1½ fl.). Tramways from the stations into the town, and cabs, see p. 266; steam-tramway to Scheveningen, see p. 285.

Hotels. *Vieux Doelen (Pl. d; E, 4), Tournooiveld 3-5, an old-established house comfortably and elegantly fitted up *(doel*, a common sign for

inns in Holland, means target'; *doelen*, 'shooting gallery'); *Hôtel des Indes (Pl. a; E 4), Lange Voorhout, refurnished in 1897, similar style and charges; *Hôtel Bellevue (Pl. b; F. 5), Bezuidenhout 15, near the Park and the State station; *Hôtel Paulez (Pl. e; E, 4), Korte Voorhout 2, opposite the theatre, good cuisine; at all these the charges are similar: R., L., & A. from 2-2½ fl., B. 80 c., déj. 2-2½, D. 2½, pens. from 6, omn. ½-¾ fl. — *Hôtel de l'Europe (Pl. c; E, 5), Lange Hout-Straat 6, R., L., & A. 2, B. ¾, D. 2, pens. 5, omn. ½ fl.; *Twee Steden (Pl. m; D, 5), Buitenhof; Hôtel Angleterre (Pl. l; D, 6), Eerste Wagen-Straat 22, R., L., & A. 1½, B. ¾, D. 2½, pens. 4½ fl., patronized by English travellers; Central (Pl. g; D, 5), Lange Pooten 24a, with a café-restaurant, R., L., & A. 1 fl. 30 c., B. ¾, déj. 1½, D. 2, pens. from 5, omn. ½ fl.; Hôtel du Passage, in the Passage (p. 278), entrance from the Achterom-Straat, R., L., & A. 2¼, B. ½, déj. ¾, D. 2, pens. 4½ fl.; Toelast (Pl. i; C, 5), Groenmarkt; Hôtel du Maréchal de Turenne (Pl. f; E, 5), Korte Hout-Straat 24; Groote Keizershof (Pl. h; C, D, 4), Buitenhof 45; du Commerce (Pl. n; D, 5), Spui-Straat 61, R., L., & A. 1¾, B. ¾, déj. 1, D. 1½, pens. 4 fl., with beer-restaurant; Lion d'Or (Pl. o; D, 5), Hof-Straat 4, R., L., A., & B. 2-2¼, D. incl. wine 2 fl. 30 c., commercial; Hôtel-Restaur. de la Résidence, Bezuidenhout, near the State Station (Pl. F, 5), R., L., A., & B. 1¾-2¼ fl.; Zeven Kerken van Rome (Pl. p; D, 6), Spui 271, R., L., A., & B. 2-2¼, D. incl. wine 2¼ fl. — The following are family hotels, recommended for a stay of some time: Hôtel Beausèjour, see p. 286; s'Gravenhaag'sche Pension Maatschappy with four villas (Java-Straat 26, Sophialaan 2, Zee-Straat 67, Paleis-Straat 1), board for not less than a week, 2½ fl. daily, R. 1½-7 fl. daily, recommended for a long stay.

Restaurants. **Van der Pyl*, Plaats 18 (Pl. D, 4), déj. 1, D. 1½-2½ fl., good cuisine; **Royal*, corner of Kneuterdyk and Vyverberg, déj. 1. D. 2½-3½ fl.; these both of the first class; *Moderne*, Buitenhof 40, déj. (12-2 p.m.), D. 4-7 p.m.) 1-1½ fl.; *Café Riche*, *Café Central*, and *Goudenhoofd*, déj. and D. from 1 fl., see below; **Schreuders*, Toren-Straat, plain. — **Wine.** *Continental Bodega*, Lange Pooten 40; *Bodega Oporto*, Hoog-Straat 38. — **Beer.** *Franziskanerbräu* in the Hôtel du Commerce (see above), Spui-Straat 61; *Münchener Bierkeller*, Lange Pooten 36; *Beyersch Bierhuis*, Ketting-Straat 8; *Beer Vault*, in the Passage; *Schmidt-Boneski*, School-Straat 31.

Cafés-Restaurants. **Café Riche*, in the Passage (p. 278); **Café Central* (Pl. g; D, 5), Lange Pooten; *Zuid-Hollandsch Koffyhuis*, Vischmarkt (Pl. C, 5), opposite the Groote Kerk; *Goudenhoofd*, Groenmarkt, at the corner of the Hoog-Straat; *Café Métropole*, Spui-Straat 47; *Café Suisse*, on the S. side of the Plein (plat du jour 50 c.). — **Confectioners:** **Monchen*, Lange Hout-Straat (Pl. E, 4, 5), near the Plein; *Sprecher*, Plein 3a. — *Van Veen's Tea Saloon*, in the Plaats, by the Gevangenpoort (comp. p. 267).

Warm Baths, Maurits-Kade 2a (Pl. 1; D, 3), with a basin for swimmers, and at Scheveningen.

Cabs (at the stations, and in the Tournooiveld, Buitenhof, Plein, Oranje-Straat, etc.). — According to the tariff all fares are reckoned by time. For 1-5 persons, 15 min. 60 c.; 20 min. 70 c.; 30 min. 90 c.; each additional ¼ hr. 30 c. From midnight to sunrise double fares. Two-horse cabs one-half more. Each trunk 10 c., small articles free. Tolls extra. The drivers are forbidden to demand fees, but may exact their fare in advance.

Tramways. 1. From the Dutch Station (Pl. D, 8). a. Viâ Wagen-Straat, Spui, and Lange Pooten to the *Plein* (Pl. E, 5), thence viâ Lange Hout-Straat, Frederiks-Straat, and Java-Straat to *Banka-Straat* (Pl. E. 1). b. Viâ Limburg Stirum-Straat, Koning-Straat, Boekhorst-Straat, Beestenmarkt, Prinsegracht, and Anna Paulowna Straat (Pl. C, 2, 1) to *Atjeh-Straat*. — 2. From the Laan van Nieuve Oosteinde viâ Bezuidenhout (Pl. F, 5), Korte Pooten, Plein, Binnenhof, Buitenhof, Groenmarkt, Prinsen-Straat, Prinsessewal, and Piet Hein Straat to the *Laan van Meerdervoort* (Pl. A, 1) — 3. From the Groenmarkt (Pl. A, 5) viâ Westeinde to the *Loosduinsche Brug* (beyond Pl. A, 5). — 4. From the Plein viâ the Vyverberg, Java-Straat, and the old Scheveningen road to the *Kurhaus* (p. 285). — 5. From the Noordwal (Pl. B, 4) viâ the Anna Paulowna Straat and the old Scheveningen road to the *Kurhaus* (p. 285). — *Electric Railway* to Scheve-

ningen, see p. 285. — **Steam Tramway** to *Scheveningen*, see p. 285; also to *Delft* (in 35 min.), starting from the Huygensplein (Pl. D, 7), and passing *Rijswyk* (p. 264); to *Loosduinen*, *Naaldwyk*, and *'sGravesande*, starting from the Lynbaan (Pl. A, 5; in 1¾ hr.); to *Leyden*, viâ *Voorburg*, *Wykerbrug*, and *Voorschoten* (starting from the Schenkweg near the Bezuidenhout; Pl. F, 5), every 2 hrs., in 1½ hr.

Post and Telegraph Office (Pl. 59; C, 5), at the back of the Groote Kerk, open from 7.50 a.m. to 9.50 p.m.; Sun. & holidays 9-2. The telegraph office is always open.

Theatre (Pl. 68; E, 4), Korte Voorhout, French Operas on Mon., Thurs., and Sat., Dutch plays on Tues. and Frid., in winter only. Performances begin at 7. — THEATRE OF VARIETIES: *Casino*, Wagen-Straat (Pl. C, D, 6). — *Concerts* in the open air, see p. 284.

Panorama, Zee Straat (Pl. C, D, 2), daily 10-5, ½ fl., Sun. 25 c.

Art Dealers. *Biesing*, Moelen-Straat, near the Prinsen-Straat; *Galery Rembrandt*, Hofspui-Straat (old pictures); *Boussod, Valladon, & Co.* (Pl. 17; D, 4), Plaats 20; *Couvé* (Pl. 16; D, 5), Lange Pooten 41. — PHOTOGRAPHS: *M. J. Parson*, Plaats 23; *A. van Hoogstraten & Zoon*, Plaats 11; *Visser*, Spui-Straat 36; *Hoogstraaten*, Noordeinde 93; *Couvée*, see above. — ART-EXHIBITIONS are held from time to time in the headquarters of the artists' society '*Pulchri Studio*', Prinsengracht 57 (Pl. B, 5), in the *Teekenacademie*, and in the *Gebouw voor Kunst en Wetenschappen* (Pl. 8; F, 5), which is also used for theatrical and other performances. — FAIENCE: *Haagsche Plateelbakkerey Rozenburg*, Park-Straat 4 (the factory open to visitors on Wed. 2-4 p.m.). Depots of the Delft factory (p. 263) at *Philippona's*, corner of Hoog-Straat and Plaats, and at *Wielick's*, Noordeinde 9. — CHINESE AND JAPANESE ARTICLES: *De Boer's Grand Bazar Royal* (Pl. 2; C, 2), Zee-Straat 82; also at *Van Veen's Tea Saloon* (p. 266).

Bankers (comp. p. 253). *Bosman*, Hoog-Straat 26; *Van Es & Co.*, Hofspui 36; *Furnée & Co.*, Noordeinde 10; *Scheurler & Sons*, Spui-Straat 11, etc.

Booksellers. *Van Stockum & Zoon*, Buitenhof 36; *Nyhoff*, Nobel-Str. 18.

British Minister: *Sir Horace Rumbold;* first secretary, *Hon. M. H. Herbert.* — **United States Minister:** *Stanford Newell, Esq.*

English Church Service in the Church of SS. John and Philip, Bosch-Straat, near the Rhenish Station (Pl. E, 4), at 11 a.m. and 3 p.m.; *Rev. I. H. Ratford, B. A.*, chaplain to the British embassy.

Collections, etc.

Binnenhof (p. 268), *First Chamber* (N. side), free on Mon., Wed., and Frid. 1-4; at other times for a fee. — *Second Chamber* (S. side), free on Mon. and Thurs. 11-1; at other times for a fee. In both chambers the gallery is open to the public during sittings. — *Trèves-Saloon* (entrance, in the E. corner, Binnenhof 21), daily 10-4, free.

Collection of Coins, Medals, and Gems (p. 282), week-days 10-4 (Dec. & Jan. 10-3), free.

Gevangenpoort (p. 278), daily 10 (on Sun. and holidays 12.30) to 4, free.

Huis ten Bosch (p. 284), daily 9-5 (in winter 9-4). Tickets of adm. (50 c.) at W. P. van Stockum & Zoon, Buitenhof 36, at Visser's, Spui-Straat 36, and at M. J. Parson's, Plaats 23 (see above). No fee.

Library (p. 282), on week-days 10-4 (Dec.-Jan. 10-3).

Municipal Museum (p. 279), on week-days from 10 (Sun. & holidays from 1) till 3, 4, or 5, according to the season.

Museum Meermanno-Westreenianum (p. 283), on the first and third Thurs. of every month 10-4, free; tickets are issued on the previous day, 10-4 o'cl., by the director of the library (p. 282). No fee.

Palace of the Queen (p. 282), daily 9-6 (in winter 9-4). Tickets as for the Huis ten Bosch (see above). No fee.

Picture Gallery in the Mauritshuis (p. 269), open daily, Mon. to Sat. 10-4 in summer, 10-3 in winter, Sun. and holidays 12.30 to 3 or 4.

Picture Gallery of Baron Steengracht (p. 281), daily 10-4 (in winter 2-4); fee 1 fl.

Town Hall (p. 278), Thurs. and Sat. 12.30-1.30, free.

Zoological Garden (p. 283), open all day; adm. 50 c.

Principal Attractions. **Picture Gallery (p. 269); Binnenhof (see below); walk through the Plein (p. 277), the Korte Voorhout, and the Lange Voorhout (p. 282); the *Park (Het Bosch; p. 284); excursion to Scheveningen (p. 285). The Picture Gallery is 1 M. from the Dutch, and ½ M. from the Rhenish railway-station.

The **Hague** (185,700 inhab., ⅓ Rom. Cath.), Fr. *La Haye*, originally a hunting-resort of the Counts of Holland, whence its Dutch name *'S Graven Hage* or *den Haag* (*i.e.* 'the count's enclosure', or 'hedge'), and since the middle of the 13th cent. their chief seat, is now the residence of the Queen of Holland and the seat of government. From the 16th cent. downwards it was the political capital of the States General, and in the 17th and 18th centuries was the centre of all their most important diplomatic transactions. Owing, however, to the jealousy of the towns entitled to vote in the assembly of the states, the Hague was denied a voice in that body, and therefore continued to be 'the largest village in Europe', until Louis Bonaparte, when King of Holland, conferred on it the privileges of a town. No other town in Holland possesses so many broad and handsome streets, lofty and substantial houses, and spacious and imposing squares. Its trade is insignificant, but it has a considerable industry in iron, brass, and copper casting, the manufacture of furniture, goldsmiths' and silversmiths' work, faience, and similar trades.

The neighbourhood of the *Vyver (*i. e.* fish-pond; Pl. D, 4, 5), a sheet of water nearly in the middle of the town, enlivened with an island and swans, and partly surrounded by fine old avenues, is the most fashionable quarter. The water is kept in motion by artificial means, fresh water being pumped by a steam-engine on the Dunes into the Vyver and the canals.

On the S.E. side of the Vyver is situated the **Binnenhof** (Pl. D, 5), an irregular pile of buildings, some of them of mediæval origin, and once surrounded by a moat. Most of the houses have been restored of late, and some of them entirely rebuilt. About the year 1250 Count William of Holland, afterwards elected emperor of Germany, built a palace here, and this building was enlarged by his son Florens V., who in 1291 made the Hague his capital. The stadtholders, from Maurice of Nassau onwards, all resided here.

On the E. of the square stands the old Hall of the Knights (Pl. 60), a brick building of the time of Florens V., resembling a chapel, with gables and two turrets; it now contains the Archives of the Home Office (no admission). To the E. of the Knights' Hall is the Gerechtshof (Pl. 9), or court of justice, the assize-chamber in which contains good reliefs of 1511, while the civil court-room is embellished with scenes from Roman history by *G. de Lairesse*. — The N. and S. wings of the Binnenhof are occupied by the Chambers of the States General (Pl. 63; D, 5). The old hall of the States of the time of the republic, with two ancient mantelpieces and allegorical paintings by *Parmentier*, has been restored and is used for sittings of the first chamber (adm., see p. 267).

The *Trêves Saloon*, built by William III. in 1697 as a reception-room, contains a handsome ceiling and the portraits of seven electors by Brandon and other painters (curious echo; adm., see p. 267). — In the centre of the court is a modern wrought-iron fountain, with a gilt statuette of Count William II. of Holland (1227-56).

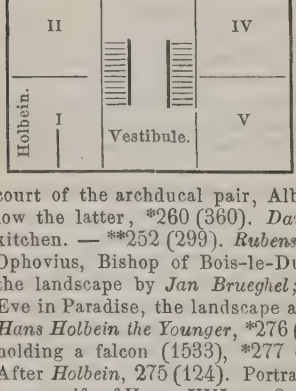
The history of the Republic, during its most glorious period, was sullied by two dark tragedies, of which the Binnenhof was witness. The influential *John van Oldenbarneveld*, the Grand Pensionary, or prime minister of Holland, having incurred the displeasure of Prince Maurice of Orange by his opposition, the stadtholder, during a meeting of the States General, caused Oldenbarneveld to be arrested, together with his learned friends *Grotius* and *Hogerbeets*, the Pensionaries of Rotterdam and Leyden. The two latter were conducted to the castle of Loevenstein (p. 382), while the Grand Pensionary himself was condemned to death, 'for having conspired to dismember the States of the Netherlands, and greatly troubled God's Church' (comp. p. xxxii). On 24th May, 1619, the unfortunate minister, then in his 72nd year, was executed on a scaffold erected in the Binnenhof, after having written a touching vindication of his innocence to his family, and solemnly declared on the scaffold that 'he had ever acted from sincerely pious and patriotic motives'. The other tragedy alluded to is the death of De Witt, which took place in the immediate neighbourhood of the Binnenhof (see p. 268).

Passing through the N. E. gate of the Binnenhof, which is adorned with the arms of the County of Holland, we reach a house standing alone on the left, No. 29, with an entrance-court enclosed by a railing. This is the **Mauritshuis** (Pl. 53; E, 5), erected in 1633-44 from the designs of *Jacob van Kampen* (p. 310) for Prince John Maurice of Nassau, the Dutch West India Co.'s governor of Brazil (d. 1679), and rebuilt after a fire in 1704. It now contains the celebrated ***Picture Gallery** (*Koninklyk Kabinet van Schilderyen;* adm., see p. 267).

The nucleus of the Gallery of the Hague consists of collections made by the princes of the House of Orange. As early as the first half of the 17th cent. Frederick Henry (d. 1647) and his consort Amalia of Solms-Braunfels ordered so many pictures from Dutch and Flemish masters that they left no fewer than 250 works to be divided among their four daughters (1675). This collection was, however, scattered, and the real founder of the gallery was the Stadtholder William V. (1748-1806), who gradually collected about 200 pictures, many of which are still in this gallery. To the purchase of the Slingelandt collection the gallery was indebted for a number of its finest works. The flight of the Prince of Orange in 1795, on the approach of the French troops, was followed by the removal of the pictures to the Louvre. In 1815 a partial restitution took place, but 68 works still remained in Paris. In 1817 the gallery contained only 173 pictures, but the number was rapidly increased by the zealous and successful exertions of King William I. The catalogue now numbers upwards of 450 paintings, of which 300 belong to the Dutch school, 40 to the Flemish, 20 to the German, and 70 to the Italian, French, and Spanish. A number of the paintings are lent by *Dr. A. Bredius*, the director.

Rembrandt and *Potter* are the heroes of the collection. Ten of the twelve works by Rembrandt are among the best specimens of his early manner. *Jan Steen*, *Terburg*, *Gerard Dou*, *Adrian van Ostade*, and *Adrian van de Velde* are also represented by master-pieces. The finest landscapes are the three *Ruysdaels* and those of *Van der Meer of Delft*, a painter who has only recently obtained the fame he deserves. — Large new catalogue in French by *Dr. A. Bredius* (1895) and *Dr. C. Hofstede de Groot*, $2^1/_2$ fl., or with numerous illustrations $7^1/_2$ fl.; small older catalogues in Dutch, English, and French, 50 c. Both the new and the old numbers (in brackets) are given in the following description.

Ground-Floor. — We first enter the principal room, facing us, which is numbered III. — Room III. Flemish School. To the left: 450



(420). *Th. Willeborts Bosschaert*, Venus and Adonis; 283 (294). *Brueghel the Elder* and *Rottenhammer*, Repose on the Flight into Egypt; 259 (411). *Paul de Vos*, Stag-hunt; to the left and right, *240 (79), *239 (78). *A. van Dyck*, Portrait of 'Sir . . . Sheffield' (thus catalogued in accordance with the coat-of-arms in the corner) and his wife, Anna Wake (1627 and 1628); below the first, 244 (89). *Frans Francken Junr.* and *Fr. Pourbus Jr.*, Ball at the court of the archducal pair, Albert and Isabella, about 1615; below the latter, *260 (360). *David Teniers the Younger*, The good kitchen. — **252 (299). *Rubens*, Portrait of his confessor Michael Ophovius, Bishop of Bois-le-Duc. — 234 (301). *Rubens*, Naiads, the landscape by *Jan Brueghel;* *253 (300). *Rubens*, Adam and Eve in Paradise, the landscape and the animals by *Jan Brueghel*. — *Hans Holbein the Younger*, *276 (122). Portrait of Robert Cheseman holding a falcon (1533), *277 (123). Portrait of a man (1542). After *Holbein*, 275 (124). Portrait, 278 (125). Portrait of Jane Seymour, wife of Henry VIII. — Over the chimney-piece: *241 (110). *A. Hanneman*, Six separate medallions of the Huygens family, in the centre, Constantyn the statesman and poet, above, Christiaen (1640), the famous savant. — *258 (337). *Frans Snyders*, Kitchen with game and vegetables, the huntsman perhaps by *A. van Dyck;* 262 (362). *G. van Tilborgh*, Dinner. — 265 (421). *Th. Willebort's*, The tamed lion; 171 (352). *H. van Steenwyk*, Open place; 248 (241). *P. Neeffs the Younger* and *Fr. Francken*, Church-interior.

Room II. To the left: 233 (11). *H. van Balen* and *J. Brueghel*, Sacrifice to Cybele; 23 (62). *Cornelis Cornelissen van Haarlem*, Marriage of Peleus and Thetis. — Over the chimney-piece: 266

(403). *Flemish School* (about 1630), Alexander the Great visiting Apelles, with sketches of several famous paintings. *242 (80). *Van Dyck*, Portrait of the Antwerp painter Quinten Simons, one of the finest portraits painted by the master before he went to England; *251 (298). *Rubens*, Helena Fourment, the master's second wife; 48 (112). *J. D. de Heem*, Flowers and fruit; 43 (100). *Hend. Goltzius*, Hercules (1613). — *117 (230). *Ant. More (Sir Anthony More)*, Portrait of a goldsmith (1564); 238 (60). *Gonzales Cocx* or *Coques*, Interior of a picture-gallery with numerous small pictures by different artists; 237 (53). *Phil. de Champaigne*, Portrait of Jacob Govaerts; 256 (334). *D. Seghers*, Flowers (1647); *250 (297). *Rubens*, Portrait of his first wife, Isabella Brandt. — In the centre a stand with photographs from paintings by Rembrandt in foreign galleries.

Room I To the right: 201 (361). *David Teniers*, Alchemist. To the left: 249 (410). *M. de Vos* (?), Moses with the tables of the law; above, 416 (273), 423 (274), 141 (271). *J. van Ravesteyn*, Portraits (1611). In the corner, painted bust (Dutch; ca. 1590). — 51, 52 (114). *Maerten van Heemskerck*, Nativity and Adoration of the Magi; on the back, Annunciation; 45 (103). *Ab. Govaerts*, Landscape; 22 (61). *Corn. Cornelissen*, Massacre of the Innocents (1591); to the right and left, 44, 42 (99, 101). *H. Goltzius*, Mercury, Minerva. — 434. (173). *H. Jordaens*, Israelites crossing the Red Sea.

In the side-room A, on the right: *264 (419). *Roger van der Weyden*, Descent from the Cross; to the left, no number, *H. Memling*, Portrait. — 1 (63). *Jac. Cornelisz van Oostzaan*, Daughter of Herodias with the head of John the Baptist; 269-271 (19, 20, 21). *B. Beham* (?), Portraits of Elizabeth, Maximilian, and Anna of Austria when children (1530).

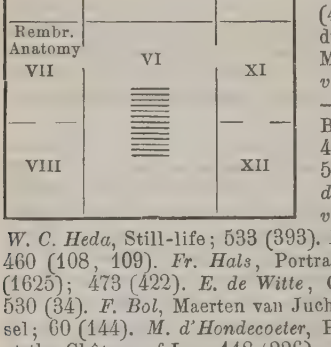
Rooms IV & V: Portraits of Princes of the House of Orange, their relatives, and other celebrated personages. — In Room IV are several *Portraits by *Ravesteyn;* also *F. Bol*, 585 (35). Admiral de Ruyter, 19 (33). Vice-admiral Engel de Ruyter, son of the preceding; 234 (328). *G. Schalcken*, William III. of England (1699); opposite, 462 (436). *J. G. Ziesenis*, Prince William V.; 464 (364). *Tischbein*, Princess Wilhelmina of Orange. — In Room V. *G. van Honthorst*, 428 (150). The Great Elector of Brandenburg and his consort Louisa Henrietta, 104 (151). Prince Frederick Henry of Orange and his wife Amalia of Solms; 96 (205). *M. J. van Mierevelt*, William the Silent; between the windows, 432 (90). *French School* (late 16th cent.), Admiral Coligny between his two brothers; *225 (175). *Adr. Key*, William the Silent; 370 (229). *A. More*, Portrait (1561); *119, 120 (227, 228). *J. van Ravesteyn*, Countess of Hanau, Princess of Ligne; 346 (121). *P. van Hilligaert*, The Vyverberg (p. 278), in the foreground William the Silent with his sons Maurice and Frederick Henry. — On the staircase are several portraits by *J. van Ravesteyn*, *Abr. van den Tempel*, and others.

First Floor. — Ante-Room (VI), beginning with the left wall, at the window: *168 (348). *Jan Steen*, The doctor's visit.

**155 (310). *Jacob van Ruysdael*, Distant view of Haarlem.

'The foreground is occupied by a level meadow, on which long strips of linen are being bleached. The houses in connection with the bleaching-green stand towards the left. Beyond, stretching to the horizon, is a monotonous plain, almost totally destitute of trees or dwellings, and in the extreme distance are distinguishable the town and church of Haarlem. And all these miles of landscape are represented on a little canvas, only 18 in. high!' *Burger.*

167 (349). *Jan Steen*, Physician feeling a young lady's pulse; 407 (224). *J. M. Molenaer*, Merry party; above, 65 (149). *G. van Honthorst*, Child plucking fruit; *94 (203). *G. Metsu*, Lady writing, a man behind her, and a mandolin-player in the back-ground; *217 (428). *Phil. Wouverman*, 'Un manège en pleine campagne' (an equestrian puts his steed through its paces, before a lady seated in a carriage drawn by six grey horses); *154 (309). *Jac. van Ruysdael*, The beach; 57 (155). *G. Houckgeest*, Tomb of William I. at Delft (p. 263); 11 (23). *Nicholas Berchem*, Pastoral scene, of unusual size (1648); 88 (191). *Jan Lingelbach*, Prince William II. of Orange before Amsterdam (1650); 69 (157). *J. van Huchtenburgh*, The sally; 68 (192). *J. Lingelbach*, Charles II. embarking for England; 175 (356). *H. Swanevelt*, Italian landscape. — 213 (435). *J. Wynants*, View of the dunes; 17 (31). *Abr. Bloemaert*, Marriage of Peleus; 66 (153). *S. van Hoogstraten*, Lady reading. — 436 (398). *Adr. van de Venne*, Brawling peasants (in sepia); 403 (55). *P. Claesz*, Still-life; 569, 568 (115a, 115b). *B. van der Helst*, Portraits; 3 (2). *W. van Aelst*, Dead poultry; 596. *W. C. Heda*, Still-life; 533 (393). *E. van de Velde*, Still-life; 459, 460 (108, 109). *Fr. Hals*, Portraits of J. Olycan and his wife (1625); 473 (422). *E. de Witte*, Church-interior (1668); above, 530 (34). *F. Bol*, Maerten van Juchen, Dutch commandant of Wesel; 60 (144). *M. d'Hondecoeter*, Prince William III.'s menagerie at the Château of Loo; 118 (226). *P. Moreelse*, Portrait of himself. — By the first window: *Thomas de Keyser*, 77 (176). Portrait of a scholar (1631), *78 (177). The four burgomasters of Amsterdam receiving the news of the arrival of Maria de Médici at Wesel (1638), perhaps only a sketch for a larger painting, but full of life. 474 (256). *Chr. Pierson*, Portrait; 604. *G. Terburg*, Portraits. — By the second window: *551 (104). *J. van Goyen*, View of Dordrecht (1633); 564 (133a). *Judith Leyster* (wife of the painter J. M. Molenaer), The temptation (1631); *572-576 (224A-E). *J. M. Mo-



lenaer, The five senses, painted in 1637 under the influence of Frans Hals and Adr. Brouwer; 25 (66). *A. Cuyp*, Portrait of Mr. De Roovere. — By the third window: *153 (308). *J. van Ruysdael*, Waterfall; 469 (433). *Thom. Wyck*, Alchemist; 563 (396a). *W. van de Velde the Younger*, Calm sea. — Among the busts we may mention that of William the Silent, by *Hendrik de Keyser* (No. 7).

Room VII (comp. Plan). In the centre of the right wall: —

**146 (317). *Rembrandt's* celebrated School of Anatomy, painted for the Amsterdam guild of surgeons in 1632, and intended to adorn the Dissecting Room ('Snykamer') at Amsterdam along with other pictures of a similar nature (see p. lv). These, however, whether of later or earlier date, have been completely eclipsed and consigned to oblivion by this masterly group of portraits. Burger has justly characterised this picture as the truest and most lifelike representation of the 'working of intellect' ever produced. The painting remained among those mentioned at p. 333 till 1828, when it was purchased by King William I. for 32,000 fl.

'This picture represents the celebrated anatomist *Nicolaas Tulp*, a friend and patron of Rembrandt, in a vaulted saloon, engaged in explaining the anatomy of the arm of a corpse. He wears a black cloak with a lace collar, and a broad-brimmed soft hat. With his half-raised left hand he makes a gesture of explanation, while with his right he is dissecting a sinew of the arm of his subject. The corpse lies on a table before him. To the right of Tulp is a group of five figures; and two other men are sitting at the table in front. These listeners are not students, but members of the guild of surgeons of Amsterdam, as shown by a paper held by one of them. They are attending to the lecture with very various expressions. They are all bare-headed, dressed in black, and with turned-over collars, except one who still wears the old-fashioned, upright ruff. There are perhaps other persons present in the hall, as Tulp appears to be looking beyond the picture, as if about to address an audience not visible to the spectator; and it is here worthy of remark that Rembrandt's compositions are never imprisoned in their frames, but convey an idea of a wide space beyond them. It is somewhat singular that the spectator seems hardly to notice the corpse lying before him at full length, the feet of which he can almost touch, although it is strongly lighted in contrast to the surrounding black garments and most faithfully presents the peculiar hue of a dead body, leaving no doubt that it was painted from nature as well as the living heads. The admirable art of the composition consists in its power of riveting the attention to the living in the presence of death. The painting is signed at the top, '*Rembrant f. 1632*'. *Burger. Musées de la Hollande.*

Beside the window: *36 (179). *S. Koninck*, Adoration of the kings; above, 394 (186). *Pieter Lastman* (Rembrandt's teacher), Raising of Lazarus (1622). — On the entrance-wall, to the right of the School of Anatomy: 2 (1). *W. van Aelst*, Flowers; 80 (178). *Phil. Koninck*, Mouth of a river; 471 (396). *W. van de Velde the Younger*, Capture of the British admiral's ship at the engagement of 13th June 1666; 440 (77). *Corn. Dusart*, Tavern-interior; 125 (242). *K. Netscher*, Singing-lesson (1665); 122 (232). *Fr. de Moucheron*, The ambuscade, figures by *J. Lingelbach*; *138 (262). *P. Potter*, Landscape with animals; 553 (345). *Jan Steen*, Rustic festival.

Third wall: 200 (395). *W. van de Velde the Younger*, Calm sea

with ships; 126 (243). *K. Netscher*, Portrait of Mynheer van Waalwyk; *218 (429). *Phil. Wouverman*, Landscape, known as the 'Hay Cart'; 401 (28). *Ab.van Beyeren*, Fish.

*129 (251). *Adrian van Ostade*, The Fiddler.

An itinerant fiddler, standing in front of an old and weather-beaten house, is delighting a numerous audience. The representation of the scene in the open air has given the artist an opportunity of introducing the most varied effects of the reflection of light. Few of Ostade's works can compare with this in freshness of composition and finish of execution. It was painted in 1673, when the artist was in his sixty-third year.

20 (39). *Jan Both*, Italian landscape; *198 (391). *Adrian van de Velde*, Beach at Scheveningen, enlivened with charming groups of figures, and an aërial perspective perhaps unequalled by the painter in any other work; 165 (346). *Jan Steen*, Dentist; 137 (261). *Paul Potter*, 'La Vache qui se mire', a herd of cattle by a river, with the form of a cow reflected by the water in the foreground, and men bathing behind (1648); *548 (29). *A. van Beyeren*, Flowers; 128 (250). *Adrian van Ostade*, Peasants in a tavern (1662); 201 (394). *W. van de Velde the Younger*, The Y at Amsterdam; 211 (431). *Phil. Wouverman*, Huntsmen resting; 127 (244). *K. Netscher*, Portrait of Mme. van Waalwyk (1683; comp. No. 126, above).

Room VIII. The entire wall to the right of the entrance is devoted to portraits and other works by *Rembrandt*, nearly all executed in his first period. Several belong to Dr. Bredius. 556 (314). Rembrandt's mother (ca. 1628); 557. Portrait; 565 (289 d). Probably his father (ca. 1628-29); *552 (319). Portrait (ca. 1637-38); *149 (318). Portrait of himself as an officer (ca. 1634-35); 148 (315). Portrait of himself, painted about 1629 (similar studies at Cassel and Gotha); *560 (321). Head of an old man, probably his brother the miller Adriæn Harmensz van Ryn (1650).

In the centre: **145 (316). *Rembrandt*, Presentation in the Temple, usually called 'Simeon in the Temple', the earliest important composition of the artist known, painted in 1631, soon after he settled at Amsterdam.

'In the middle of the Temple, the fantastic architecture of which is lost in the darkness, the light is concentrated on a group of seven persons. Simeon with eyes raised towards heaven, and wearing a robe glittering with gold, is represented kneeling, with the infant Christ in his arms; the Madonna, in a light blue robe, with folded hands is also kneeling; while Joseph on his knees offers the sacrificial doves. A little to the left, as a counterpoise to Simeon, is the high-priest, with a long flowing robe, and almost turning his back to the spectator, raising his right hand, which gleams in the strongest light, in an attitude of benediction. Behind the Virgin are two rabbis. To the left, in the background of the aisles, several groups are observed in the twilight, and to the right in the chiaroscuro are a number of people ascending and descending a stair. On the same side, quite in the foreground, are two venerable old men sitting on a bench. The back of the bench bears the monogram R. H. (Rembrandt Harmensz) and the date 1631. This admirable little work, of the master's earliest period, already exhibits the bold touch and the striking effects for which Rembrandt is famous, but the Madonna, who kneels in the full light, is somewhat cold and insignificant in character'. *Burger. Musées de la Hollande.*

579. *Rembrandt*, Rest on the Flight into Egypt, painted about 1635-36, in shades of brown.

*147 (320). *Rembrandt*, Susanna, on the point of stepping into her bath, is alarmed by the presence of the two elders (of whom one only is distinguishable in the shrubbery), painted in 1637.

Placed by the side of the School of Anatomy and the Simeon, the merits of this work are too often overlooked. Yet Susanna, strongly relieved against a dark background, is one of the most interesting female figures ever painted by Rembrandt, being remarkably faithful to nature, though not of classic beauty. In all probability the painter's wife Saskia stood to him as a model.

By the first window: 93 (202). *G. Metsu*, Huntsman (1661); *Frans van Mieris the Elder*, 107 (215). Portrait of Prof. Florentius Schuyl of Leyden (1662), *108 (216). The artist and his wife, 106 (214). Soap-bubbles (1663); 33 (70). *G. Dou* (?), Woman with a lamp.

By the second window: *176 (36). *Gerard Terburg*, 'The Dispatch'.

An officer holds a letter which appears to have been delivered to him by a trumpeter. This picture, also called 'The Interruption', is one of the most charming works of the master, full of life and expression, and rivalling the famed 'Paternal Admonition' at Amsterdam. It is unfortunately much darkened by age.

*197 (390). *A. van de Velde*, Wooded landscape with cattle, a small picture, full of life and charming in colour.

In the middle, on a stand: 605. *Karel Fabritius*, Siskin (1654); *555 (406). *S. de Vlieger*, Sea-beach, the artist's masterpiece.

Back Wall: *92 (399). *Jan Vermeer of Delft*, View of Delft; 219 (424). *Ph. Wouverman*, Large battle-piece; 408 (73). *W. C. Duyster* (or *J. A. Duck*), Officer; 406 (194). *J. Vermeer of Utrecht*, Diana bathing; 95 (204). *G. Metsu*, Justice protecting the widow and orphan.

Opposite the windows: 212 (434). *Jan Wynants*, Landscape (1659); above, 50 (111). *Corn. de Heem*, Fruit; 207 (415). *J. Weenix*, Hunters' booty; 90 (193). *N. Maes*, Portrait of a man; 203 (407). *Hendrik Willemsz van Vliet*, Interior of the Oude Kerk at Delft; 151 (312). *Ruysch*, Flowers; 14 (26). *N. Berchem*, The surprise; 121 (231). *F. Moucheron*, Italian landscape.

Room IX (comp. Plan, p. 272). On the right end-wall: — *136 (260). *Paul Potter's* far-famed Bull, the most popular picture in the collection, remarkable as one of the few animal-pieces which the master painted on so large a scale (1647).

The picture was carried off to Paris by the French, and was regarded as fourth in point of value among all the pictures in the Louvre. The three which ranked before it were Raphael's Transfiguration, Domenichino's Communion of St. Jerome, and Titian's Martyrdom of St. Peter. This celebrated picture was purchased in 1749 for 630 fl., but before it was restored by the French the Dutch government offered 60,000 fl. to Napoleon for its restoration. Much, however, as the bull, which has a cow, a sheep and lamb, a ram, and a shepherd as companions, has been praised, it must in candour be admitted that several of the master's smaller animal-pieces are more attractive and perfect. The large animals in this work are in too strong relief, and the light is distributed somewhat monotonously over the whole picture without being softened by intermediate tones.

Then, to the right: *54 (115). *B. van der Helst*, Portrait of Paul Potter, painted shortly before the early death of the latter (Jan. 27th, 1654); 220 (430). *Phil. Wouverman*, Camp; 59 (143). *M. d'Hondecoeter*, Raven in borrowed plumes attacked by other birds (1671); *177 (37). *G. Terburg*, Portrait of the artist as burgomaster of Deventer; 49 (113). *J. D. de Heem*, Fruit and flowers; 85 (188). *Jan Livens*, Old man with a beard; 39 (87). *Caesar van Everdingen*, Diogenes 'seeking for a man' in Haarlem market-place, with portraits of Grand Pensionary Steyn and his family; 73 (172). *K. du Jardin*, Italian waterfall (1673); 58 (154). Interior of the Nieuwe Kerk at Delft (1651); 61, and farther on 62 (145, 146). *M. d'Hondecoeter*, Poultry (the latter known as 'La plume flottante', from the feather floating on the water in the foreground); 204 (408). *A. de Vois*, Huntsman; 6 (7). *L. Bakhuysen*, William III. of England landing at the Orange Polder in 1692; 86 (189). *J. Lingelbach*, Seaport in the Levant; below, *214, *215 (425, 426). *Phil. Wouverman*, Arrival, Departure; between these, 567 (49a). *J. van de Cappelle*, Winter scene (1653); 7 (8). *L. Bakhuysen*, Dutch seaport. — 26 (67). *Dirck van Deelen*, Hall of the Binnenhof during the grand assembly of the States General in 1651.

*169 (350). *Jan Steen*, Portrait of himself and his family, an unusually large picture for this master, boldly and energetically painted in his best style.

'The worthy Jan Steen has here assembled his whole family around him. The group consists of eleven persons. The principal place at the table is of course occupied by Jan himself, a figure with long hair and a broad hat, laughing and smoking, and apparently about to drink. On his left is his wife, a corpulent lady in a blue fur-trimmed velvet jacket, filling a pipe, which one is almost tempted to think is for her own use. Jan's aged mother, to the left in front, is dandling a grandchild on her knees, while his father by the fireside, in spectacles, is singing from a sheet of music accompanied on the flageolet by Jan's eldest son, a handsome lad. In the immediate foreground are a dog, some copper utensils, and a mortar on which the master has placed his signature'.

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206 (414). *Jan Weenix*, Dead swan, natural size; 13 (25). *N. Berchem*, The ford, Italian landscape.

*166 (347). *Jan Steen*, Poultry-yard, known as the Menagerie (1660).

The picture represents a court with several steps leading to a platform. A brook flows through it, and an old leafless tree stands on the right, with a peacock on one of its branches. Ducks are paddling in the water, and pigeons and fowls picking up grain from the ground. On one of the steps sits a girl with a saucer, out of which a lamb is drinking. A bald-headed man-servant with a basket of eggs is speaking cheerfully with her, while another standing on the platform with a fowl under his arm looks at her laughingly. The last is a remarkably characteristic and life-like figure.

By the windows: 580. *Ad. van Ostade*, Rustic festival; 562 (44a). *Quir. van Brekelenkam*, The cupper; 130 (253). *A. de Pape*, Old woman plucking a fowl. — 152 (313). *Rachel Ruysch*, Flowers (1715); 470 (105). *Jan Hackaert*, Italian landscape; 87 (190). *J.*

Lingelbach, Hay-making; *Phil. Wouverman*, *222 (423). Huntsmen resting, a specimen of his earlier style, 216 (427). Hawking; 12 (24). *N. Berchem*, Boar-hunt (1659).

*32 (69). *G. Dou*, The young housekeeper.

A lady with a child in the cradle, and an attendant, a carefully-executed picture. The work, also known as 'The Household', is one of the gems of the collection, and is of equal merit with the celebrated 'Dropsical Lady' in the Louvre. It is dated 1658.

*557 (249). *Adr. van Ostade*, The proposal.

*170 (351). *Jan Steen*, Guest-chamber in the painter's brewery.

This work was formerly styled a 'picture of human life', many persons being of opinion that Steen painted scenes of conviviality with the same moralising tendency as Hogarth, for the purpose of rebuking human follies and vices. The picture contains about twenty persons. While the elders are enjoying their oysters, the children are playing with a dog and cat. Jan Steen himself plays a merry air, while a young woman is looking towards him, and a portly boor is laughing, glass in hand. In the background are card-players and smokers.

Third window: 445 (57). *Pieter Codde*, Soldiers playing backgammon (1628); 537 (247). *Jan Olis*, Portrait of a scholar; 475 (259). *H. G. Pot*, Merry company.

Cabinet XIII (to the right). 534 (311). *J. van Ruysdael*, View of the Vyverberg at the Hague. — 199 (392). *E. van de Velde*, Banquet; 392 (56). *P. Codde*, Dancers (1636); to the right and left, *J. C. Droochsloot*, 34 (71). Village fair, 35 (72). River-scene.

Cabinet X (left). 179-193 (369-383). *Corn. Troost*, Fifteen drawings in chalk, illustrating the customs of the early 18th cent.; 286 (363). *Tischbein*, Crayon portrait of Princess Wilhelmina of Orange.

Room XI (comp. the Plan, p. 272), beginning to the left of the door: 337 (322). *Fabr. Santafede* (?), Copy of Fra Bartolommeo's Holy Family in the Palazzo Pitti at Florence; 336 (54). *Carlo Cignani*, Adam and Eve; *298 (389). *Velazquez*, Portrait of the Infante Charles Balthazar, son of Philip IV. of Spain; opposite, 581. *Karel du Jardin*, St. Peter healing the sick (1663).

Room XII, beginning to the right of the door: *347 (88). *Marcello Fogolino*, Madonna and saints, a large altar-piece; 309 (27). *Pietro da Cortona*, Holy Family; 343 (386). Copy of *Titian's* Venus at Madrid. — By the windows: 342 (384). *Al. Turchi* (?), The power of love; 323 (201). *Lod. Mazzolino*, Massacre of the Innocents; *Piero di Cosimo*, 288 (254). Portrait of Francesco Giamberti, 287 (254). Portrait of G. da Sangallo, the architect. — On the entrance wall: 300 (52). *M. Cereso*, Mary Magdalen (1661); *296 (234). *Murillo*, Virgin.

Not far off, in the Korte Vyverberg, is the *Municipal Museum* (p. 279).

The Plein (Pl. E, 5), an extensive square on the E. side of the Mauritshuis, is adorned with the *Statue of Prince William I.* (Pl. 46), in bronze, by *Royer*, erected in 1848. His favourite motto, '*saevis tranquillus in undis*', is inscribed on the pedestal. — On the W.

side of the Plein is the *Colonial Office* (Pl. 40), and adjoining it on the S., with an entrance-court and portico, is the *Hooge Raad* (Pl. 15). In the S.W. angle is the office of the *Ministry of Justice* (Pl. 39), a handsome building of brick and white stone, in the Dutch Renaissance style (adm. after 4 p.m.). — On the opposite side of the 'Lange Posten', the street beginning here, rises the *War Office* (Pl. 42), which in the time of the Republic was the residence of the deputies from Rotterdam. On the E. side of the Plein stands the handsome edifice which at present contains the *State Archives* (Pl. 61), formerly the house of the Amsterdam deputies. The most interesting document in the collection is a copy of the Peace of Westphalia (1648). — On the N. side is the club-house of the *Witte* or *Litteraire Societeit* (Pl. 71), to which strangers are admitted only when introduced by a member. — The Korte Vyverberg begins at the N.W. angle of the square (p. 279).

The Buitenhof (Pl. D, 5), a large open space adjoining the Binnenhof on the W., and also bounded on the N. side by the Vyver, is adorned with a mediocre *Statue of William II.* (Pl. 45; d. 1849), in bronze from George's design, erected in 1853. — From the S.W. angle a *Passage*, or arcade (opened in 1885), in the Dutch Renaissance style, leads to the busy Spui-Straat; it has a cupola, 80 ft. high, over the middle, and contains a hotel, a café, and several attractive shops.

The **Gevangenpoort** (Pl. 12; D, 4) is an ancient tower with a gateway leading (N.) from the Buitenhof to the Plaats. In 1672 *Cornelis de Witt*, who was falsely accused of a conspiracy against the life of the stadtholder William III., was imprisoned here. His brother *John de Witt*, the Grand Pensionary, hearing that his brother was in danger, hastened to the tower to afford him protection. The infuriated populace, who had been induced by the enemies of the two brothers to believe in their guilt, availed themselves of this opportunity, and, having forced their way into the prison, seized the persons of their ill-fated victims, whom they literally tore to pieces with savage cruelty (comp. p. xxxiii). The brothers are buried in the Nieuwe Kerk. The old prison now contains a collection of instruments of torture (adm., see p. 267). — A little farther to the N. lie the Plaats and the Vyverberg, see p. 279.

Adjoining the Buitenhof on the S.W. is the *Groenmarkt*, and beyond it the *Vischmarkt* (Pl. C, 5).

The ***Town Hall** (Pl. 62; adm., see p. 267), built in 1565, restored by *Van Bassen* about 1647, enlarged in 1734 by the addition of the N. wing, and again restored and extended in 1882-83, stands on the E. side of the Vischmarkt. This picturesque building is one of the most interesting of its class in Holland. It belongs to the beginning of the period in which the flowing forms that characterize the later Dutch architecture came into vogue

(comp. pp. 290, 296). The two side-façades probably owe some of their remarkable architectonic features to the influence of the mediæval patrician house of the Brederode, which previously occupied the site. The statues of Justice and Prudence on the main façade are by *J. B. Xavery*. The short flight of steps beside the main entrance, opposite the Nieuwe Straat, leads to a vestibule, which contains the bench of the old sheriff's court ('Schepenenbank') and three paintings by *Willem Doudyns*, representing the Judgment of Solomon (1671).

The **Groote Kerk** (Pl. C, 5), or *Church of St. James*, is a Gothic edifice of the 15-16th cent., with a hexagonal tower, surmounted by a modern iron spire. The interior, which is finely vaulted, contains a few monuments, among them that of Admiral Obdam, who fell in 1665 in a naval engagement with the English in the Sound, by *Eggers;* and also some stained glass of 1547. In the sacristy are the remains of an alabaster monument of a Mynheer van Assendelft (d. 1486) and his wife. The carved wooden pulpit (1550) and the frames of the coats-of-arms of some knights of the Golden Fleece, placed in the choir after the chapter of 1456, also deserve notice. The large new organ, built in 1881, is fine. The sacristan lives at Kerkplein 8, adjoining the Post Office (25 c.). Fine view from the tower (custodian, Kerkplein 15; adm. 50 c., several persons each 25 c.).

To the S., opposite the Groote Kerk, is the covered *Fish Market* (Pl. 69; C, 5), the rendezvous of the fish-women of Scheveningen.

Along the N. side of the Vyver (p. 268) extends the shady Vyverberg, which is continued on the E. by the Tournooiveld (Pl. D, E, 4). In the latter, at the corner of the Korte Vyverberg, in the building once occupied by the *Sebastiansdoelen* (built in 1636), is the ***Municipal Museum** (*Gemeente Museum;* Pl. 50), containing a collection of small antiquities, glass, porcelain, medals, guild-standards, and an interesting picture-gallery. Adm., see p. 267. Catalogue of the pictures, in Dutch and French, with a 'Supplément' of 1895, 50 c.; catalogue of the other collections 50 c.

Ground Floor. On the right is the Principal Room. To the right: 110. *Unknown Master*, Portrait of Spinoza; *Jan Steen*, The warning; 162. *M. J. van Mierevelt*, Portrait of Oldenbarneveld. A cabinet in the centre contains glass of the 18th cent., porcelain made at the Hague, dies for coins, etc. Here also are standards, halberds, and other articles belonging to the guilds. — Room I. Views of the Hague in the 16th century. — Room II. Cabinet with local pottery. On the walls: 41, 42. *J. van der Croes*, Landscapes from the environs of the Hague (20 and 16 small paintings round two larger ones), and several views of the Hague. — Room III. Cabinet with goblets of honour (chiefly 18th and 19th cent.) and medals. On the walls: 165. *J. Mytens*, Portraits of the Kerckhoven

family (1652), including 205a, 205b. by *J. Trelius;* opposite, 49, 50. *Pieter Dubordieu*, Portraits; 157. *Mierevelt*, Portrait of William the Silent (half-length). — Room IV. Modern paintings by *Weissenbruch*, *Pieneman*, *L. Apol*, and *Verveer*. 39. *Th. S. Cool*, Chactas and the hermit Aubry with the body of Atala (from Chateaubriand).

First Floor. To the left is the Saloon of the Ancient Paintings, amongst which are four corporation-pieces by *Jan van Ravesteyn* (1572-1657), the favourite painter of the Town Council and fashionable society of the Hague. To the right of the entrance: *177. Twenty-five arquebusiers of the Guild of St. Sebastian, descending the staircase of the Shooting-gallery ('Doelen'), engaged in animated conversation and strikingly life-like. 180. Six officers of the white arquebusiers (1638); *178. Banquet partaken of by fourteen town-councillors and nine officers of the Guild of Arquebusiers, whose Captain, according to the annual usage, receives the 'cup of welcome' ('een frissen roemer met wyn'); the costume is not that of the 17th cent., but of an earlier period, with tall, narrow-brimmed hats and upright ruffs, and accords well with the grave and dignified deportment of the figures (dated 1618). On the left wall, *179. Twelve members of the town-council of 1636 in half-figure, sitting at their green table, with which their black dress contrasts admirably; the only colours the picture contains are green, black, and the flesh-tint of the faces, and the effect is very harmonious and pleasing. — Among the other paintings are the following. Over the second door, on the entrance-wall: *G. van Honthorst*, Princess Amalia of Solms; on the right wall, 146. *E. C. van der Maes*, Three officers of the white arquebusiers (1614); above No. 178: 158, 159. *M. J. van Mierevelt*, Prince Frederick Henry of Orange and his wife Amalia of Solms; 122. *G. van Honthorst*, Louisa Henrietta, daughter of the preceding; 132. *Corn. Janson van Ceulen*, Magistrate of the Hague in 1647, the painter's master-piece; *60. *Jan van Goyen*, View of the Hague, S.E. side of the town, the largest (15 ft. by 5½ ft.) and one of the most important works of this master, who knew so well how to pourtray the autumnal colouring of a Dutch landscape; 125. *Joachim Houckgeest* (first half of the 17th cent.), An ensign of the green arquebusiers (1621); 145. *E. C. van der Maes*, An ensign of the banner of the house of Orange (1617). Also three large corporation-pieces of 1682, 1717, and 1759. We now enter the large —

Saloon of Modern Paintings. To the left: 33. *J. Bosboom*, Interior of St. Peter's Church at Leyden; 213. *Verveer*, Four 'old salts'; 129. *Van Hove*, Interior of a synagogue; no number, *G. Henkes*, Petitioner; 28. *D. Bles*, Light and deep sorrow; 133. *Ten Kate*, Reckoning-day; 214. *S. L. Verveer*, Church of Scheveningen in 1872; 7a. *J. van de Sande Backhuyzen*, Pond in the woods of the Hague; 131a. *Jos. Israëls*, Seamstress; 234. *Jan Weissenbruch*, The old meat-market at the Hague; above, 35. *Henri Bource*, Wives and children of Scheveningen fishermen on a summer-evening; 27.

C. Bisschop, Still-life; 2b. *D. A. C. Artz*, Return of the flock; 148. *J. Maris*, Beach at Scheveningen; 67. *Joh. de Haas*, Cattle; 156. *H. Mesdag*, Sea-piece (1875); 165b. *A. Neuhuys*, Rustic interior at Drente; 150. *A. Mauve*, Beach; 183. *W. Roelofs*, Rainbow.

The SMALLER ROOMS contain paintings by *J. G. van Os* (1776-1839), *A. Schelfhout* (1787-1870), *Ant. Waldorp* (1803-66), *H. Savry*, *M. F. H. de Haas*, and others. In the second room are twenty-one portraits of the De Witt family, bequeathed by Mr. Joh. Hoog (d. 1886), and a portrait of the poet Cats (p. 287), painted in 1659 by *De Jong*. The ceiling-paintings in these rooms date from the 18th century.

To the W., in the direction of the Plaats, Vyverberg 3, is the **House of Baron Steengracht** (Pl. 18; D, 4), containing a fine collection of ancient and modern paintings arranged in three saloons, to which lovers of art are admitted in the absence of the owner (see p. 267). Catalogues are distributed throughout the rooms.

The MODERN PICTURES, of the French and Dutch schools, are exhibited in ROOM I. To the left of the entrance. *Gérôme*, Scene in the Desert; *Decamps*, Dogs and children; *Willems*, Lady and cavalier. To the right of the entrance: *Verveer*, Canal at Amsterdam; *Horace Vernet*, The last cartridge; *Winterhalter*, Roman women; *Waldorp*, Sea-piece. — On the opposite wall: °*Meissonier*, Soldiers playing cards; *Bles*, By the cradle; *Bouguereau*, Girl knitting; *Landelle*, Girl with fruit; *Villegas*, Siesta. — Back-wall, to the left: *Meyer*, Sea-piece; *Kobell*, Landscape with cattle; *Verschuur*, Stable; *Noel*, Tavern; *Schelfhout*, Winter-scene near Haarlem; *Navez*, Roman women; *Koekkoek*, In the forest.

Among the °ANCIENT PICTURES are specimens of the chief Dutch masters of the 17th cent., some of them being cabinet-pieces of the first rank. There are in all upwards of 80 works, which fill the two following rooms.

ROOM II. On the left: °*Rembrandt*, Bathsheba, after her bath, watched from a distance by King David. The beautiful Jewess is seated on a rug in a thickly-wooded park, by the side of the basin in which she has been bathing; beside her are two attendants. The arrangement of the picture is analogous to that of the Susanna in the Mauritshuis (p. 275), but this work is the finer of the two. The chiaroscuro, against which, as in the Susanna, the female figure stands in exquisite relief, is treated in the most masterly style, forcibly recalling the famous 'Night Watch' at Amsterdam. According to Vosmaer, the Bathsheba was painted in 1643, less than a year after the completion of that splendid work. — As if to enhance the effect, another picture is hung below of the same subject by *Van der Werff*, whose smooth and elegant Bathsheba almost resembles a wax figure when compared with the warm and life-like creation of Rembrandt.

Rubens, Heads of SS. Peter and Paul; *A. van de Velde*, Cattle; *Rubens*, Drunken Bacchus; *Alb. Cuyp*, Horse; *Rubens*, Infant Christ; *Jordaens*, At the fountain; *Peter de Hooch*, Musical party. — *Govaert Flinck*, Portraits of a man and woman (1648); *Th. de Keyser*, Portrait of a man; *Paul Potter*, Three cows; *Nic. Maes*, Peasant woman making pancakes, and a boy eating them.

ROOM III. Right wall, beginning at the window: *J. van Ruysdael*, Waterfall; *A. van Ostade*, Interior of a cottage; *Terburg*, Mother dressing her daughter's hair; *Karel du Jardin*, Herd-boy playing with his dog; *Teniers the Younger*, The Seven Works of Mercy (1644); *Jan Steen*, The painter and his family, nearly life-size, an unusually large work for this master; *G. Metsu*, Mother with a sick child; *W. van de Velde*, Sea-piece; *Jan Steen*, Physician's visit; *Rembrandt* (?), Mother and child. — Entrance-wall: *Allart van Everdingen*, Waterfall; *A. van Ostade*, Pig driven from market; *F. Bol*,

Portrait; *L. Bakhuysen*, Sea-piece. Third wall: *C. Netscher*, Two portraits; °*Adr. Brouwer*, Portrait of the painter himself with Fr. Hals, A. van Ostade, J. Steen, and A. de Vois; °*Hobbema*, Large landscape; *Th. de Keyser*, Lace-maker; *Mieris* and *Slingeland*, The captive mouse; *Ger. Dou*, Portraits of a man and woman; *Arie de Vois*, Peasant smoking; *A. van Ostade*, Peasants; *Fr. van Mieris*, Boy with a cage. Also numerous landscapes.

In the adjacent square, called the KNEUTERDYK (Pl. C, 3), is the office of the *Minister of Finance* (Pl. 38), originally the house of Oldenbarneveld. To the left runs the NOORDEINDE (Pl. C, 4, 3), with the *Royal Palace*, built in the time of Stadtholder William III., and containing a few unimportant family-paintings (admission only in the absence of the royal family, see p. 267).

In front of the palace stands the equestrian **Statue of Prince William I. of Orange** (Pl. 47), in bronze, designed by *Count Nieuwerkerke*, and erected by King William II. in 1845. On the pedestal are the arms of the seven provinces.

Behind the statue, the *Paleisstraat* (Pl. D, 4, 3), diverging to the N.E., leads through what was once the garden of the palace to the Oraniestraat, and farther on to the Park-Straat (p. 283). To the N., the Noordeinde is prolonged by the ZEESTRAAT (Pl. C, 2), which, passing the *Panorama* (p. 267), the *Willems-Park* (p. 283), and (to the left) *De Boer's Bazaar* (p. 267), leads to the old Scheveningen road (p. 287). Shortly before the last diverges the handsome Laan van Meerdervoort (Pl. C-A, 1).

The Kneuterdyk is bounded on the E. by the LANGE VOORHOUT (Pl. D, E, 2), a square planted with trees, which, along with the Kneuterdyk and the Noordeinde, forms the finest quarter of the town. On the S. side is the *Navy Office* (Pl. 41; D, 4), Lange Voorhout 7. — Nearly opposite, Lange Voorhout 34, is the —

Royal Library (Pl. 3; E, 4), occupying an edifice built by Huguetan, Louis XIV.'s banker. The library, founded in 1798 (adm., see p. 267), contains about 500,000 volumes.

The most interesting objects are exhibited in a room on the upper floor. The miniatures in the *Prayer-Book of Philippe le Bon of Burgundy*, painted in grisaille (1455-65), are of great artistic value, several of them, such as the Annunciation and Coronation of the Virgin, in the style of *Memling*. The *Prayer-Books of Isabella of Castile* (1450), *Catharine of Aragon*, and *Catherine de Medicis;* a *Gospel* of the 10th cent.; a *Psalter* of the 12th cent.; a *Bible* with autograph of Mary Stuart, presented to William III. and Mary on their coronation (1689); etc., also merit inspection.

The valuable Collection of **Coins, Medals,** and **Gems** in the same building (adm., see p. 267) contains upwards of 40,000 coins and medals, and over 300 cameos. The finest specimens are exhibited. The COINS, including excellent specimens of the Greek coins of the Seleucidæ and the Ptolemies, are arranged chronologically. The collection of MEDALS includes interesting *Dutch Memorial Medals*, with busts of Stadtholders and princes of the house of Nassau (°Portrait of Prince Maurice) and of Dutch naval heroes; also medals commemorating the Peace of Westphalia in 1648, etc. Most of the CAMEOS are antique and belonged to the antiquarian *Hemsterhuis* (d. 1766), whose collection was described by Goethe in 1792. The following are among the finest: Head of Hercules; bust of Bacchus; Faun attempting to rob a Bacchante of her robe; reversed lyre with

horns represented by two dolphins, springing from a rose-crowned head of Cupid, grouped artistically with the panther of Bacchus, which holds the thyrsus in its front paw; mask with large beard and open mouth; mask with long beard and elegantly arranged hair; Venus and Cupid; Cybele riding on the lion; giant dragging a griffin from a cavern; helmeted head in profile, with a long beard; Homer as a statue; several portrait-heads; etc. Among the opaque stones is a cameo with the *Apotheosis of the Emp. Claudius*, one of the largest known; also a fine head of *Livia* or *Octavia*. Between the glass-cases, golden *Vase*, adorned with enamel and cameos. — The collection of Assyrian *Cylinders* and Etruscan and Greek *Scarabaei* may also be mentioned. Head of Medusa, in cornelian, a beautiful modern work. The catalogue by the director gives full particulars about every object in the collection.

On the E. side of the Lange Voorhout an octagonal sandstone monument was erected in 1866 (Pl. 48; E, 4) to *Duke Charles Bernhard of Saxe-Weimar* (d. 1862), who distinguished himself in the Dutch service at the Battle of Waterloo in 1815, in the battles against the Belgian insurgents in 1831, and in the East Indian Wars of 1849. — Adjacent, in the Korte Vorhout, rise the *Theatre* (Pl. 68; E, 4), and the *Palace of Princess Marie* (Pl. 57; F, 4), the late king's cousin.

On the Prinsesse-Gracht is the *Cannon Foundry* (Pl. 11; E, F, 4), beyond which (No. 30) is the Museum Meermanno-Westreenianum (Pl. 51; F, 4), a somewhat motley collection of MSS., specimens of early typography, coins, ancient vases, a few small ancient sculptures, Japanese curiosities, etc., bequeathed by Baron Westreenen (d. 1850). Admission, see p. 267.

The most interesting MSS. are a fragment of an Old Testament of the 5th cent.; a book of the Gospels of the 9th cent.; a Flemish Bible in rhyme, of 1332; a French Bible with miniatures by *Jan of Bruges*, executed in 1371 for Charles V., the Wise, of France; the Ethics of Aristotle in French, of 1376, with miniatures in grisaille; French translation of Augustine's 'De Civitate Dei', with numerous miniatures (end of the 15th, or early in the 16th cent.); and several others of the early Flemish and Dutch schools. Among the specimens of Typography are several block-books, such as were common at the close of the middle ages, particularly in Holland; incunabula of *Gutenberg* and *Caxton*, etc.

From the Lange Voorhout (p. 282), the Park-Straat (Pl. D, 4, 3) leads past the new Roman Catholic *Church of St. James* (Pl. 23; D, 3), built by P. J. H. Cuypers, to the Willems-Park (Pl. D, 2), a new quarter with pleasant houses and gardens. In the centre, on an open place called the Plein 1813, a large imposing **National Monument** (Pl. 44) was unveiled in 1869, to commemorate the restoration of Dutch independence in 1813 and the return of Prince William Frederick of Orange, who afterwards became king. On the massive substructure rises a lofty rectangular column bearing a smaller one which is adorned with the arms of the kingdom and the seven provinces, the whole being crowned with a Batavia in bronze, holding a banner in her right hand and a sheaf of arrows in the left, with the lion of the Netherlands at her feet. On the side facing the town Prince William Frederick is represented in his coronation-robes, swearing to maintain the constitution. At the back are Gys-

bert Karel van Hogendorp, Fr. Ad. van der Duyn, and Count L. van Limburg-Styrum, the leaders of the rising in November, 1813. The figures on the narrow sides are emblematical of Liberty and Law. All these figures are in bronze, having been modelled by *Jaquet*. Two reliefs on the round part of the pedestal represent the rising of the people and the arrival of the king. The whole monument was designed by *W. C. van der Wayen-Pieterszen* and *Koelman*. — On the N. side, the Willems-Park is skirted by the Java-Straat (Pl. D, 2, 1), which leads to the old Scheveningen road (p. 286).

The **Nieuwe Kerk** (Pl. D, 6; sacristan, Bezem-Straat 19), on the Spui, with wooden vaulting, was begun in 1649; it contains the tombs of the De Witts (p. 278) and of Spinoza (near the pulpit). *Spinoza's House*, Paveljoensgracht 32, opposite the Doublet-Straat (Pl. C, 6), was occupied by the great philosopher from 1671 down to his death in 1677. Adjacent is a bronze *Statue of Spinoza* (Pl. 49), by *Hexamer*, erected in 1880.

The **Zoological-Botanic Garden** (Pl. F, 3) is a favourite place of recreation, containing a fair collection of birds and a few other animals. Adm., see p. 267; concerts on Mon. and often Frid. evenings in summer, and on Sun. afternoons in winter (adm. 1 fl.; restaurant).

To the S. of the Zoological Garden is the *Malieveld*, the drilling-ground of the garrison. Farther on begins the beautiful ***Haagsche Bosch** *(het Bosch)*, a park-like forest intersected by avenues in different directions, and about $1^1/_2$ M. in length. In the centre is a large garden-restaurant belonging to the *Witte* or *Litteraire Societeit* (p. 278), to which admission is granted only on introduction. On Sun. 2.30 p.m., and on Wed. 7.30 p.m., a band plays here and attracts numerous visitors. Near the road the forest is traversed by regular avenues of stately old trees, while the remoter parts are in their primitive condition. Comp. the small map on the Plan.

Near the N.E. corner of the Park, about $1^1/_2$ M. from the Hague, is situated the **Huis ten Bosch,** *i. e.* the 'House in the Wood', a royal villa, erected in 1647 by *Pieter Post* for Princess Amalia of Solms, widow of Prince Frederick Henry of Orange (p. xxxii). Visitors to the villa may make use of the tramway No. 2 b (p. 266) from the Plein to Bezuidenhout, the terminus of which is in the Laan van Nieuw-Oosteinde (see Map of Environs). Those who walk through the Bosch turn to the right at the end of the ornamental water and soon reach the gate to the grounds surrounding the villa.

The Interior is worthy of a visit. (Ring at the door in the right wing; adm., see p. 267; catalogues for the use of visitors.) The *Dining Room* is embellished with grisailles by *De Wit* (1749) of Meleager, Atalanta, Venus, Adonis, and Genii, painted in imitation of bas-reliefs, and producing an almost perfect illusion; it also contains Chinese, Saxon (Meissen), and Delft porcelain of 1748. In the *Chinese Room* is some tapestry of rice-paper of the 18th century. The *Japanese Room* contains bright-coloured embroidery with birds and plants, presented to Prince William V. of Orange in 1795, Japanese cabinets, etc.

'S GRAVENHAGE.

1. *Badinrichting* . . . . C.5.D.3.
2. *Bazar, Koninkl., (De Boer)* . . C.2.
3. *Bibliotheek, Koninkl.* . . . . E.4.
4. *De Club* . . . . . E.4.
5. *Diaconie Weeshuis* . . . B.C.7.
6. *Diligentia* . . . . . D.4.
7. *Gasthuis* . . . . . B.6.
8. *Gebouw van Kunsten en Wetenschappen* . . . . . F.5.
9. *Gerechtshof* . . . . . D.5.
10. *Geschutboorderij* . . . . . F.3.
11. *Geschutgieterij* . . . . . E.F.4.
12. *Gevangenpoort* . . . . . D.4.
13. *Gouvernement v. Z. Holland* . . E.4.
14. *H. Geest Hofje* . . . . . C.6.
15. *Hooge Raad d. Nederlanden* . . D.5.
16. *Kabinet van Couvée* . . . . D.5.
17. „ „ *Boussod, Valadon & Co.* D.4.
18. „ „ *Jhr. Steengracht* . . D.4.

Kerken:

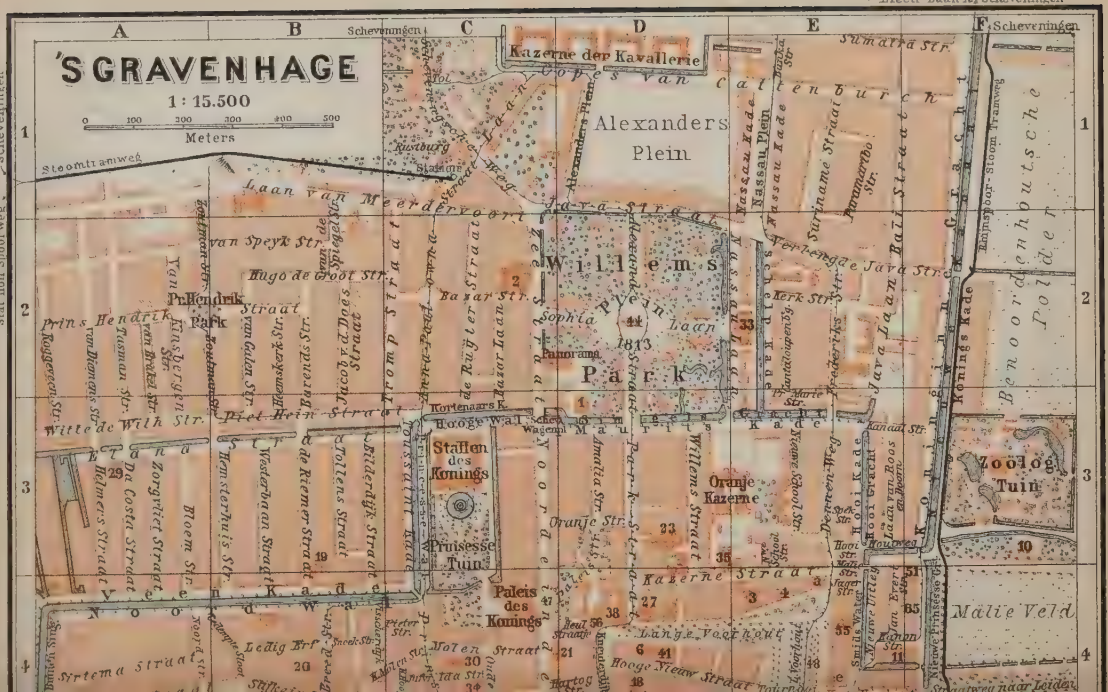
19. *Apostolische K.* . . . . . B.3.
20. *Bethlehems K.* . . . . . B.4.
21. *Fransche K.* . . . . . C.D.4.
22. *H. Antonius en Lodewijks K.* . . F.5.
23. *H. Jakobus K.* . . . . . D.3.
24. *Hoogduitsche K.* . . . . . E.5.
25. *H. Theresia K.* . . . . . B.5.
26. *H. Willebrordus K.* . . . . B.5.
27. *Klooster K.* . . . . . D.4.
28. *Luthersche K.* . . . . . C.6.
29. *Onze Lieve Vrouwe K.* . . . A.3.
30. *Oud Roomsche K.* . . . . . C.4.
31. *Remonstrantsche K.* . . . . B.C.5.
32. *St. Joseph K.* . . . . . D.7.
33. *Willems K.* . . . . . E.2.
34. *Leesinrichting* . . . . . C.4.
35. *Manege of Rijschool* . . . . D.E.3.
36. *Ministerie v. Binnenl. Zaken* . D.5.
37. „ *v. Buitenl. Zaken* . . D.5.
38. „ *v. Financiën* . . . . D.4.
39. *Ministerie v. Justitie* . . . D.E.5.
40. „ *v. Koloniën* . . . . E.5.
41. „ *v. Marine* . . . . D.4.
42. „ *v. Oorlog* . . . . E.5.
43. *v. Waterstaat, Handel* . . D.5.

Monumenten:

44. *v. Neêrlands Bevrijding 1813* . D.2.
45. *v. Koning Willem II* . . . D.5.
46. *v. Prins Willem I* . . . . E.5.
47. *v. Prins Willem I (Ruiterstandb.)* C.4.
48. *v. Hertog v. Saxen Weimar* . . E.4.
49. *v. Spinoza* . . . . . C.6.

Musea:

50. *Gemeente Museum* . . . . E.4.
51. *Meermanno Westreenianum* . . F.4.
53. *Mauritshuis* . . . . . E.5.
54. *Muzijkschool, Koninkl.* . . . B.5.
55. *Paleis Prinses Hendrik* . . . E.4.
56. „ *Prins v. Oranje* . . . D.4.
57. „ *Prins v. Wied* . . . E.F.4.
58. *Politie* . . . . . C.5.
59. *Post en Telegraaf* . . . . C.5.
60. *Ridderzaal* . . . . . D.5.
61. *Rijks-Archief* . . . . E.5.
62. *Stadhuis* . . . . . C.5.
63. *Staten-Generaal* . . . . D.5.
64. *Synagoge, Israëlitische* . . C.6.
65. „ *Portugeesche* . . E.F.4.
66. *Teeken Akademie* . . . . F.5.
67. *Tramweg-Station* . . . D.7.
68. *Schouwburg* . . . . . E.4.
69. *Vischmarkt* . . . . . C.5.
70. *Vrijmetselaars Loge* . . . E.5.
71. *Witte of Litteraire Societeit* . E.5.


'S GRAVENHAGE
1 : 15.500
0 100 200 300 400 500
Meters
Electr Baan n. Scheveningen
Stat. Holl. Spoorw.
Scheveningen
Kazerne der Kavallerie
Alexanders Plein
Laan van Meerdervoort
Willems Park
Panorama 1813
Prins Hendrik Park
Hugo de Groot Str.
Bazar Str.
Sophia Laan
Hooge Wal
Staldes Koning
Prinsesse Tuin
Paleis des Koningen
Oranje Kazerne
Kazerne Straat
Lange Voorhout
Hooge Nieuw Straat
Noordeinde
Zoo log. Tuin
Malie Veld
Benoordenhoutsche Polder
Java Laan
Bali Straat
Sumatra Str.
Celebes Straat
Nassau Kade
Nassau Plein
Suriname Straat
Panorama Str.
Parkweg
Koningskade
Jan Evertsen Str.
Laan van Roos en Doorn
Nieuwe Prinsegracht
Nieuwe Prinsestraat
Schenkkade
Stoomtramweg naar Leiden
Stoomtramweg naar Delft
Stoomtramweg naar Rotterdam
Stoomtramweg naar Amsterdam
Stoomtramweg naar Utrecht
Stoomtramweg naar Arnhem
Stoomtramweg naar Nijmegen
Stoomtramweg naar Enschede
Stoomtramweg naar Groningen
Stoomtramweg naar Leeuwarden
Stoomtramweg naar Zwolle
Stoomtramweg naar Kampen
Stoomtramweg naar Deventer
Stoomtramweg naar Apeldoorn
Stoomtramweg naar Arnhem
Stoomtramweg naar Nijmegen
Stoomtramweg naar Enschede
Stoomtramweg naar Groningen
Stoomtramweg naar Leeuwarden
Stoomtramweg naar Zwolle
Stoomtramweg naar Kampen
Stoomtramweg naar Deventer
Stoomtramweg naar Apeldoorn

Geograph. Anstalt von

Wagner & Debes, Leipzig.

Hôt. d'Orange
Kurhaus
Hôtel gutzeit
Oost Duinen
Station
Tarieden Hock
Pompstation der Waterleiding
Ravelijn
Exercitieveld
Roggenwoning
Klein Orgelt
Hoefijzer
SCHEVENINGEN
Hôt. Continental
Duinen Dal
Grebbendaal
Schietduinen
Kamplust
Musschen Berg
Vinkenlust
Duinzigt
Zuid Wagening
Boskenhorst
Weltevreden
Amonshoogte
Schietgezelschap
Kijk Duin
Duinen Berg
Waulsdorp
St Ann Landt
Amms
Vlaktje
Hollandsche Tuin
Reigersbergen
Willemsoord
Scheveningsche Boschjes
Hôt. de la Promenade
Hôt. Bruinsvaart
Hertenkamp
Batt.
Oost Duin
Arendsdorp
Buiksloterweg
Buiksloterham
Duiker Bosch
Mariendal
Kleine Lag
Veen Polder
Zorgvliet
Zoutl. Bot Tuin
Barensbrug
Bavillegat
Duinen
Kazerne
Rustenhurst
Houtrust
Kruisbaanweg
S GRAVENHAGE
Bomm Koe
Vrijthoff
Oostende
Engl. Kerk
Station Rhijn Spoorweg
Loosduinen
Leiden

The chief attraction is the **Orange Saloon*, an octagonal hall adorned with scenes from the life of Prince Frederick Henry, painted by artists of the School of Rubens (comp. Introd., p. l), and lighted partly by the cupola above, and partly from the sides. The walls are about 50 ft. in height, the lower part being covered with canvas, while the upper part is of wood. The best of these paintings is that which covers the principal wall, by *Jordaens*, representing the triumph of the young prince over vice, sickness, and other enemies of youth. The others contain several bold and finely-conceived groups, but exhibit numerous traces of the inaccurate drawing of Rubens's school, while the general effect is far from pleasing.

A pleasant EXCURSION may be taken from the Hague (2-3 hrs'. driving; steam-tramway, see p. 267) along the Leyden road ('Straatweg naar Leiden'; Pl. F, 4), through the Park, and then by the 'Papenlaan' to *Voorschoten* (p. 265), returning to the *Leidsche Dam*, and *Voorburg*, near which is the popular resort of *Wykerbrug*, with a restaurant. Then back by the '*Laan van Nieuw-Oosteinde*', to the S. of the Bosch. — Another steam-tramway (p. 267) runs from the Hague to the S.W. viâ *Halfweg* (near which is the prettily-situated cemetery of *Eik ten Duin*) to (25 min.) *Loosduinen* (branch-line to the new sea-bathing resort of *Kykduin*) and viâ *Poeldyk* to (1 hr. 10 min.) *Gravesande*, whence omnibuses ply to the *Hoek van Holland* (p. 262) and to *Naaldwyk*. This line intersects the fertile *Westland*, noted for its fruit, particularly its excellent grapes.

40. Scheveningen.

The following conveyances ply between the Hague and Scheveningen, a distance of 2½-3 M.

1. STEAM TRAMWAY of the Dutch and Rhenish Railway (*Stoom Tramway der Nederl. Rhyn-Spoorweg Maatschappy*), in 20 min., starting from the *Rhenish Station* (Pl. F, 6, 5; stopping-place at the Hôtel Bellevue, p. 266), every 10-20 min. during the season. The station at Scheveningen is close to the German Protestant Church, near the Kurhaus.

2. STEAM TRAMWAY of the Dutch Railway (*Hollandsche Yzeren Spoorweg Maatschappy*). in ½ hr., starting from the *Dutch Station* (Pl. D, 8; p. 265; in connection with the trains) and from the *Anna-Paulowna-Straat* (Pl. C, 1). The station at Scheveningen lies at the W. end of the village, close to the Hôtel Zeerust.

Fares on both lines, 25 or 15 c., 10 tickets 2 or 1 fl.; tickets are obtained in the car. In returning, travellers may procure through railway-tickets and book their luggage at Scheveningen.

3. ELECTRIC TRAMWAY, starting from the *Plein* (Pl. E, 5), through the Lange Voorhout and Koninginnegracht (Pl. F, 4-1), then by the new Scheveningen road to the Kurhaus, in summer every ¼-½ hr., in the afternoon every 7½ min.; time about 18 min., fares 20 and 15 c.

4. TRAMWAY, also starting from the *Plein* (Pl. E, 5), by the Vyverberg, Kneuterdyk (Pl. D, 4), Park-Straat, Plein 1813 (Pl. D, 2), Java-Straat, and the old Scheveningen road (p. 287) to the Kurhaus, every 15 min. in the forenoon, every 10 min. in the afternoon; time, ½ hr.; fare 25 c. (five sections, each 5 c.).

5. TRAMWAY from the *Noordwal* (Pl. B, 4) by the Anna Paulowna Straat and the old Scheveningen road to the Kurhaus, every 10 min., in summer only; time 25 min.

Hotels. At the height of the season it is advisable to secure rooms in advance; in June and after 15th Sept. charges are usually lower. Déjeuner at 12, D. usually at 5.30 p.m. — *HÔTEL KURHAUS (p. 287; open from

June to Sept.), 200 R., from 1½ fl., L. 50, B. 75 c., déj. 1½, table-d'hôte 2½ fl., pens. from 6 fl. — To the N. is the *Hôtel d'Orange, a large house situated on the Dunes, R. from 2½, déj. 1½, D. 2½, board 4¼ fl. Adjoining this hotel is the *Pavilion*, a building containing twelve distinct suites of furnished apartments for families, each of which is let for 1500-1800 fl. for the season. — To the S. of the Curhaus is the Hôtel des Galeries, no sea-view, with a restaurant, café, and shops on the ground-floor; R. 1½-5 fl., A. 25, L. 25, B. 60 c., déj. 1¼, D. 2¼, pens. 5 fl. — *Hôtel Garni, with about 190 rooms, R. from 1 fl., B. 70 c., D. 2-2½, board 4 fl. — Hôtel Rauch, R., L., & A. from 1½ fl., B. 75 c., déj. 1½, D. 2½, pens. from 5 fl.; Hôtel Zeerust, R. 1-6 fl.; the three last, with terraces, on the Dunes, to the right and left at the end of the principal street of the village. — There are also several villas on the Dunes, which are let to summer-visitors.

Behind the Dunes, without a view of the sea: Hôtel-Restaurant Neck, Hôtel Royal (pens., incl. R., from 4 fl.), both in the Badhuisweg leading to the S.E. from the Kurhaus, ¼ and 1 M. from the Kurhaus. — In the Gevels Deinoot Weg (p. 288): Hôtel-Restaurant Alteburg; Hôtel-Restaurant Zomerhof, R. & B. from 2, pens. from 4 fl.; Schnitzler, Hôtel-Restaurant Keyl, both Jewish, the latter behind the Café-Restaurant Seinpost (p. 287); Hôtel-Restaurant Paulez, immediately behind the Zeerust, R. & B. from 2, pens. from 4 fl., plat du jour 80 c. — Farther distant, in the Scheveningsche Bosch (p. 287): *Park Hotel, a handsome new building in the Dutch Renaissance style also fitted up as a winter resort, fashionable, R. from 2½, board 4¼ fl.; *Hôtel-Restaurant de la Promenade, the halfway point of the tramway-route (see p. 287), R., L., & A. 1½-4½, B. ¾, déj. 1½, D. 2¼, pens. 5-6½ fl. — Still farther distant: Hôtel Wittebrug, on the new Scheveningen road, 1½ M. from the Kurhaus; *Hôtel-Restaurant Beauséjour, Banka-Straat, at the entrance of the Scheveningsche Bosch from the Hague, R., L., A., & B. 2½, déj. 1, D. 2, pens. 4½ fl.

Private Apartments may be obtained in many of the villas; lodgings in the village not so good. In engaging rooms it is advisable to have a written agreement.

Bathing. Bathing-coach with awning 1 fl., with small awning 70 c., without awning, generally used by gentlemen, 50 c.; subscription for 20 baths with towels 12 or 8 fl.; small bathing-coach, which is conveyed to the water's edge only, with one towel, 20 c.; subscription for 20 baths 3, for the whole season 7½ fl. Tickets (valid for the day of issue only) are procured at the office on the beach in front of the Kurhaus. On Sundays there is no bathing allowed after 2 p.m. Owing to the strong 'under-tow' it is not advisable for swimmers to venture beyond the space marked off for bathers.

Warm Baths of fresh or salt-water (65 c. and fee), vapour-baths, etc., at the Kurhaus, well fitted up (from 7 a.m. to 4 p.m.).

Visitors' Tax (not obligatory): For the season 20 fl.; for members of families 'cartes secondaires' at 6 fl. are also issued. Day-tickets 1 fl.; book of ten tickets 6½ fl. The subscribers are admitted without charge to the dancing 'réunions' and to the ordinary concerts and theatrical performances, while for the extra entertainments they pay half price. Day-tickets at 4 fl. are also issued entitling the holder to admission to the Kursaal, a sea-bath, and to the table-d'hôte déj. and dinner. — Concerts and other entertainments in July and Aug. every evening at the Café-Restaurant *De Seinpost*, 5 min. to the S. of the Kurhaus (adm. 50 c., 10 tickets 4 fl.). Plat du jour in the restaurant (11-2 p.m.) 50 c., D. (5.30-7) from 1 fl.

Physicians: *Dr. Francken*, at the Kurhaus; in the village, *Dr. Keuchenius*, *Dr. Kros*, *Dr. de Niet*, *Dr. Oosthoek*, *Dr. van der Sluys*.

Post, Telegraph, and Telephone Office, Keizer-Straat 294; branch-office in the Kurhaus.

Horses, ½ hr. 50 c., 1 hr. 75 c. — **Donkeys,** ½ hr. 20 c., ½ day 1 fl. 25 c. — **Cabs,** see p. 266.

Boating, as at other Dutch watering-places, badly provided for. —

Tents ('pavillons') and chairs ('Windstoel') may be hired on the beach. — The 'Courrier de Scheveningue' (daily; 5 c.) contains a list of visitors.

English Church at the Hague (p. 287).

There are two roads between the Hague and Scheveningen: —

1. The Old Road, paved with 'klinkers', constructed in 1666, leaves the town by the N.W. gate (Pl. C, 1), and is shaded by trees and provided with a tramway-line. On the right, between the old road and the Canal, lie the *Scheveningsche Boschjes*, a park with numerous fine old oaks, affording beautiful walks. On the left is the château of *Zorgvliet*, once the residence of Cats, the Dutch statesman and poet (d. 1660), lately the property of the Grand-Duchess of Saxe-Weimar (d. 1897). Farther on, we pass the *Hôtel de la Promenade* (p. 286; halfway house on the tramway-route). A road diverging to the right here leads past a number of villas, *Dr. Eykman's Physiatric Institute* (opened 1894), and the handsome *Park Hotel* (p. 286) to the canal. The old road leads on to the new *Roman Catholic Church* at the beginning of the village, $1^1/_2$ M. from the Scheveningen Gate at the Hague and $^3/_4$ M. from the beach.

2. The uninteresting and shadeless New Road leads direct from the N. end of the town (Pl. F, 1) to the Kurhaus, skirting the canal at first, and crossing it halfway. This is the route followed by the steam-tramway from the Rhenish station and by the electric tramway. On the Dunes to the right, in the distance, is the large building of the *Hague Water Works* (adm. Tues. and Thurs. 12-4; fine view).

Scheveningen, a clean fishing-village with 19,300 inhab., visited as a bathing-resort since 1818, has now become one of the most frequented watering-places on the North Sea, and is still increasing in size, the annual number of visitors being over 20,000 (chiefly Dutch and Germans). The proximity of the Hague and the woods a little inland gives Scheveningen an advantage over the other seaside resorts on this coast. It has, however, the reputation of being very expensive.

An undulating Terrace, paved with bricks, extends along the top of the Dunes for a distance of about 1 M., forming an admirable promenade, and lower down, on the side next the sea, runs a level road, 80 ft. wide, and flanked with foot-paths. The large *Kurhaus* is the great rallying-point of visitors. The handsome new building, erected in 1884-85 by the German architects Henkenhof and Ebert, burned down in 1886, and rebuilt since, is upwards of 550 yds. in length and is surrounded by spacious verandas. The richly adorned Kursaal, surmounted by a glass cupola, can accommodate 2900 persons. — To the N.E. of the Kurhaus is the *Hôtel d'Orange*. — To the S.W. lie the *Hôtel des Galeries*, the *Hôtel Garni*, a *Villa* belonging to Prince Wied, and the *Café-Restaurant De Seinpost* (p. 286), another handsome domed building in the Dutch Renaissance style. Farther on are the *Hôtels Rauch* and *Zeerust*, and beyond the village are the *Monument*, an obelisk

erected in 1865 to commemorate the return of William I. after the French occupation (p. xxxv), and the *Lighthouse* (Vuurtoren; adm. 15 c.; fine view, best early in the morning or in the evening).

Behind the Kurhaus, to the E., lies the German *Protestant Church*, with two towers. — The *Gevels Deinootweg*, the road running behind the Dunes, passes several hotels (p. 286) and pleasant villas. On this road is the *Sophie-Stichting*, a marine hospital for children.

Scheveningen possesses numerous fishing-boats *(pinken)*, the cargoes of which are sold by auction on the beach immediately on their arrival. The scene on such occasions is often very picturesque and amusing. The herring-fishery is also prosecuted with considerable success, many of the 'pinken' occasionally venturing as far as the N. coast of Scotland. — The beach, which was formerly admirably adapted for bathers, was covered with fragments of shells by a storm in 1895, all of which have not yet been removed. There are three bathing-places, one for ladies, one for gentlemen, and one where ladies and gentlemen bathe together in the French style.

In 1673 Admiral de Ruyter defeated the united fleets of France and England off the coast near Scheveningen.

41. Leyden.

Comp. the Plan, p. 294.

Hotels. *Lion d'Or (Pl. a; D, 3), R., L., & A. 2½, B. ¾, déj. 1, D. 2 fl.; *Levedag (Pl. d; D, 4). — Central, opposite the post-office, R., L., A., & F. 1¾, with café-restaurant; Soleil d'Or (Pl. b; D, 4). All these are in the Brêe-Straat. Hôtel de la Poste (Pl. e; D, E, 3), Aal-Markt 17, R., L., A., & B. 1½, déj. 1, D. 1¼ fl., commercial; Hôtel Place Royal (Pl. c; C, 3), Noordeinde 54, R., L., A., & B. 1¾, D. 1¼ fl., well spoken of; du Nord, Beestenmarkt 39 (Pl. C, 2), with café.

Cafés-Restaurants. *Zomerzorg*, near the railway-station, with a pleasant garden; *De Harmonie*, Brêe-Straat 16, next the Museum of Antiquities; *Café Suisse*, Brêe-Straat 84; *Café Neuf*, Brêe-Straat 107, opposite the Hôtel de Ville (Munich beer). — **Rail. Restaurant.*

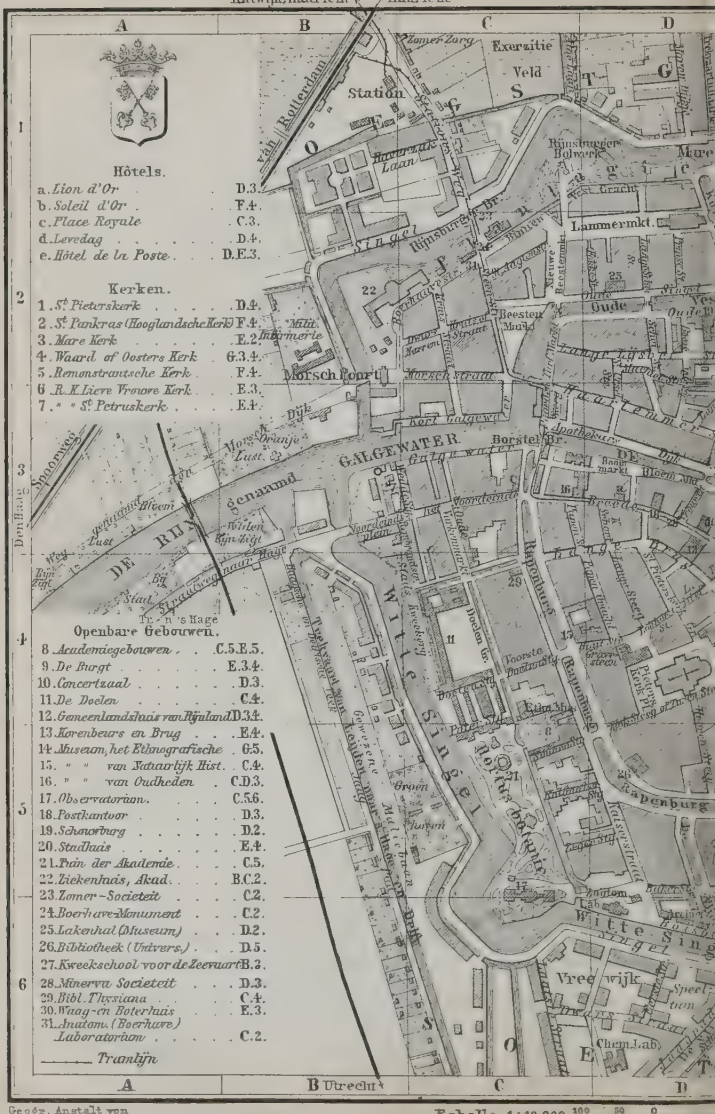
Post & Telegraph Office (Pl. 18; D, 3), in the Brêestraat.

Tramways. From the station (Pl. B, 1) across the Beestenmarkt (Pl. C, 2) and thence through the Brêe-Straat to the *Hoogewoerds Poort* (Pl. H, 5), 10 c., small articles of luggage free. — **Steam Tramways.** 1. To Haarlem (starting from the Terwee Park, near the rail. station). — 2. To Katwyk aan Zee (p. 295), with a branch to Rynsburg and Noordwyk. — 3. Viâ Voorschoten (branch to Wassenaar) and Voorburg to the Hague (pp. 265, 267).

Steamboats to Katwyk and Noordwyk, see p. 294; also twice daily (Sun. once only) to Amsterdam, Gouda, etc., starting from the harbour (Pl. G, H, 2).

Cab from the station to the town 60 c., per hour 1 fl.

Leyden, in the middle ages *Leithen*, one of the most ancient towns in Holland (although probably not the *Lugdunum Batavorum* of the Romans), is situated on the so-called *Old Rhine*, the sluggish waters of which flow through the town in several canal-like arms. The town contains 45,000 inhab. (¼ Roman Catholics), but is sufficiently extensive to accommodate 100,000, a number it boasted of when at the height of its prosperity. In the 16th cent. Leyden sustained a terrible siege by the Spaniards, which lasted from Oct.


Katwijk, Haarlem
Haarlem
A
B
C
D
Hôtels.
a. Lion d'Or . . D.3.
b. Soleil d'Or . . F.4.
c. Place Royale . . C.3.
d. Leydag . . . . D.4.
e. Hôtel de la Poste . . D.E.3.
Kerken.
1. St. Pieterskerk . . . . D.4.
2. St. Pankras (Hooglandsche Kerk) F.4.
3. Mare Kerk . . . . E.2.
4. Waard of Oosters Kerk . G.3.4.
5. Remonstrantsche Kerk . F.4.
6. R. K. Lieve Vrouwe Kerk . E.3.
7. " " St. Petruskerk . . E.4.
Openbare Gebouwen.
8. Academiegebouwen . . C.5.E.5.
9. De Burgt . . . . E.3.4.
10. Concertzaal . . . . D.3.
11. De Doelen . . . . C.4.
12. Gemeenlandshuis van Rijnland D.3.4.
13. Lovenbeurs en Brug . . E.4.
14. Museum, het Ethnografische . G.5.
15. " " van Natuurlijk Hist. C.4.
16. " " van Oudheden . C.D.3.
17. Observatorium . . . C.5.6.
18. Postkantoor . . . D.3.
19. Schouwburg . . . . D.2.
20. Stadhaas . . . . E.4.
21. Prin. der Akademie . . C.5.
22. Tekenhuis, Akad. . . B.C.2.
23. Tomer-Societeit . . . C.2.
24. Boerhave-Monument . . C.2.
25. Lakenhal (Museum) . . D.2.
26. Bibliotheek (Univers.) . D.5.
27. Kweekschool voor de Zeevaart B.3.
28. Minerva Societeit . . D.3.
29. Bibl. Thysiana . . C.4.
30. Waag- en Paterhuis . . E.3.
31. Anatom. (Boerhave) Laboratorium . . . C.2.
Tramlijn
Station
Exercitie Veld
Rijnlandsche Bolwerk
Lammermkt.
Oude
Beesten Mrkt.
Hofsch Conrt
Hofsch Straat
Dijk
GALGEWATER
Borstel
Spoorweg
Genaamd
Rijnhuis
Wittenburg
Stadhouderslaan
's Gravenhage
Wittesingel
Vreewijk
Chem. Lab.
Utrecht
Echelle 1:10.800
100 50 0
Geogr. Anstalt von

LEIDEN.
POLDER
Nederlandsche Ellen (Mètres).
Wagner u. Debes, Leipzig

31st, 1573, to Mar. 24th, 1574, and then, after a short and partial relief by Prince Louis of Nassau, was continued as a blockade down to Oct. 3rd of the same year. William of Orange at last caused the S. dykes to be pierced, and the country being thus inundated, he relieved the besieged by ship. — Leyden was the birthplace of several of the painters of the 16th and 17th centuries: Lucas van Leyden, Joris van Schooten, Jacob van Swanenburgh, the great Rembrandt van Ryn, Jan Steen, Gerard Dou, Gabriel Metsu, Jan van Goyen, Frans van Mieris, Pieter van Slingelandt, etc. It possesses, however, but few specimens of their works. Leyden also became the centre of the Dutch textile industry, when the 'Yperlinge' (weavers from Ypres) settled here after the great war.

The road from the *Station* (Pl. B, 1) to the town passes a bronze statue of *Herman Boerhaave* (Pl. 24; C, 2), the famous physician, modelled by Strackée. Beyond it are the *Anatomical & Pathological Laboratory*, the *Academic Hospital* (Pl. 22; B, C, 2), and, in the distance, the *Military Hospital.* — Farther on, to the left, at the end of the Morsch-Straat, is a relic of the old fortifications, *viz.* the *Morsch Gate* (Pl. B, 2), surmounted by a dome, built by Willem van der Helm in 1669.

The principal street of Leyden is the *Breede-Straat*, contracted *Brêe-Straat* (Pl. C, D, E, 3, 4), which, with its continuation the Hoogewoerd, intersects the whole town in the form of an S. It contains a considerable number of ancient and modern gabled houses in the Dutch Renaissance style. The Rapenburg-Gracht diverges to the S. at the W. end of this street.

No. 18, on the left side of the Brêe-Straat, is the —

***Museum of Antiquities,** or *Museum van Oudheden* (Pl. 16; C, 3), open daily from 10 (Sun. and holidays 1) to 4 o'clock. Strangers may obtain admission at other times on application. The museum, founded in 1835, is most valuable in the Egyptian and Indian departments, and contains also Greek, Etruscan, and Roman antiquities, including some sculpture of great importance.

Ground Floor. *Room I* (r.). **Indian Antiquities.** Brahma, the 'Creator' (1. with three heads; 5. with four heads), Vishnu, the 'Preserver' (6. with his wives), Shiva, the 'Destroyer' (11, 39, 49, 48, 91), the Indian Trinity; Ganesha, god of wisdom with an elephant's trunk (82); Durga, the god that eradicates evil, standing upon a bull (58). Then, 20. Nandi, the sacred bull of Shiva; to the left, 99a. Custodian of a temple, a quaint figure with a sword. In the glass-cases are small bronze figures of these gods; also, in the top shelf, 100. Kuvera, god of wealth; 34-37. Gold figures of Buddha. — In the desk-cases are golden earrings, rings with kavi inscriptions; gold and bronze bracelets, mirrors, and mirror-handles, some with religious representations. — Opposite are —

Rooms XI. X. **Roman Sculptures,** most of them found in Italy. In R. XI: 60. *Statue of Apollo*, freely restored; 72. *Concordia*, with a head of Venus; 68. Venus; 62. Youthful *Pan;* opposite, 57, 58. Dionysus with a satyr and faun. In the middle, °103. *Colossal Head of Dionysus*, much injured. — Room X. Roman sculptures and inscriptions from N. Africa, among them, on the farther wall: °59. *Statue of Zeus*, well preserved and of unusual type; several mail-clad statues of Roman emperors, among them: 76. Trajan, 74. Tiberius (?).

Room II. **Egyptian Sculptures.** Sarcophagi with figures of the dead and hieroglyphic inscriptions. By the end-wall to the right, Greek tomb-inscriptions from Egypt. By the side-wall, to the left, funereal pyramid of a royal scribe; kneeling statues from tombs. On the opposite wall, remarkable sitting statues of the deceased, among them two married couples. Slabs with reliefs and inscriptions, some with well-preserved colouring (No. 26). In the entrance-wall is a recess fitted up in the style of an Egyptian tomb, with some fragments of mural reliefs. — The end of the room is partitioned off by four pillars and a gate from the entrance to an Egyptian tomb. Large niche in granite, presented to a temple by *King Amasis* in the 6th cent. before Christ. Relief from the grave of *King Horemheb* (15th cent. B. C.), with captives (Jews?). Above the entrance-door several statuettes from the Old Empire.

First Floor. *Room III.* **Smaller Egyptian Antiquities:** mummies, ornaments, flowers; wooden sarcophagi in large glass-cases, mummies of children, unwrapped, mummies of animals (baboon, cat, birds, ibis, crocodile); ornaments, scarabæi; wooden models of ships with their crews. — To the right is a passage with hieroglyphic and demotic inscriptions upon papyri, whence a few steps descend, on the right, to a room with Egyptian linen cloth. — RR. IV, V. Egyptian gems, statuettes, jewels, bronzes, vessels in terracotta and alabaster, etc. Mummies, some of which are in excellent preservation.

Room VI contains *Etruscan Cists*, generally with the recumbent figure of the deceased on the lid, below, on the front, reliefs, including mythological scenes (among them, in the middle, Odysseus and Polyphemus). On the farther wall, an *Early-Christian Sarcophagus* (4th cent.) with reliefs from the life of Christ, who is represented without beard (Raising of Jairus's daughter; Delivery of the keys; Peter's denial; Blessing the children; Young man of great possessions). — The adjacent *Room VII* contains **Greek Antiquities**, particularly several admirable *Greek Funereal Monuments*, some of them of the classic period. The finest is the ***Relief of Archestrate*, daughter of Alexos, from Sunium, one of the best Attic monuments of the kind, dating from the 4th cent. B. C. Here is also a *Votive Relief to Aesculapius and Hygieia*, of good Greek workmanship.

Second Floor. *Rooms VIII* and *IX.* Tanagra statuettes, with reproductions of fine specimens in other museums; black vases without ornament; lecythoi; votive figures. On the walls are prehistoric antiquities from Denmark, Germany, and Switzerland. In the passage between the rooms, *Bronze Head* of a woman (modern copy of an antique marble head). Room IX contains Greek, Roman, and Etruscan bronzes; Greek and Roman vases in the ancient and more modern style; Roman glass; Italian terracotta vessels; models of ancient tombs; cork models of ancient structures; models of a lake-dwelling in the Lake of Zürich.

The prehistoric and other antiquities found in *Holland* have been transferred to a new museum at No. 19 Papengracht.

Farther on, on the left side of the Brêe-Straat, is the new *Post Office* (Pl. 18; D, 3), built in 1896-97, and the building of the *Minerva Club* (Pl. 28; D, 3), to which most of the students belong. On the right side of the street is the *Gemeenlandhuis van Rynland* (Pl. 12; D, 3, 4), built by Lieven de Key in 1596-98, restored in 1878.

A little farther on, to the left, rises the ***Stadhuis** (Pl. 20; E, 4), one of the most successful examples of the Dutch style of the close of the 16th cent., with a lofty flight of steps. The picturesque broach-spire was added after a fire in 1577, and twenty years later the façade, with its lofty pediment and richly decorated portal, was completed from designs attributed to *Lieven de Key*. The latter did not reach its present extent (85 yds.) until the 17-18th cen-

turies. The interior is still as it was in the 15th cent., though the rooms appear modernized. In the Archive Room is some good carved panelling of 1607. Over the side-entrance on the N. is the following inscription: '*nae s Warte h Vnger-noot gebra Cht had tot de doot b Inaest zesd V Izent Mens Chen, aLs't god den heer Verdroot gaf hI Vns Weder broot, zo VeeL WI C Vnsten Wens Chen*' (*i.e.* literally: When the black famine had brought to the death nearly six thousand persons, then God the Lord repented of it, and gave us bread again as much as we could wish). This inscription, which refers to the siege of 1574, is a chronogram, the capitals (among which W is reckoned as two V's) recording the date, and the 131 letters the number of days during which the siege lasted.

A little to the N., on the Old Rhine, is the *City Weigh House and Butter-Market* (Pl. 30; E, 3), built in 1658 by Pieter Post. The sculptures are by R. Verhulst. To the E., on a mound of earth between the arms of the Rhine, is the *Burg* (Pl. E, 3, 4), a curious but badly restored circular building, the foundations of which date from the 10th cent. or even earlier (entrance on the S.W., by the gate at the end of the Nieuw-Straat; adm. 10 c.). The chroniclers connect it with Drusus and the Anglo-Saxon Hengist.

Near the Burg is situated the **Church of St. Pancras,** or *Hooglandsche Kerk* (Pl. 2; F, 4; sacristan in the house No. 2 on the S.E. side; adm. 25 c.), a handsome late-Gothic stone edifice erected on the site of an earlier building in the 15th cent., and restored in 1885. It is a large basilica with nave and aisles, with a transept also flanked with aisles. The nave, which has reached neither its projected length nor its projected height, is covered by a wooden roof of barrel-vaulting. The N. arm of the transept, the façade of which is richly decorated, is surmounted by singular-looking turrets. In the nave, below the crossing, is the monument of the burgomaster Pieter Adriaansz van der Werf (see below); adjacent, on the S.E. pillar is a memorial tablet with his portrait in relief.

The recently laid out *Van der Werf Park* (Pl. E, 5) occupies the site of a portion of the town reduced to ruins by the explosion of a powder-ship in 1807. It has been embellished since 1884 with the **Monument of Burgomaster Van der Werf** (d. 1604), who in 1574 gallantly defended the town during the siege by the Spaniards, consisting of a bronze statue, by *Koelman* and *Mogel*, on a lofty pedestal with reliefs (Vow of the defenders, Battle, Arrival of the Water-Gueux with supplies, Thanksgiving-service).

A house in the Klok-Steeg (No. 21), immediately adjoining the Pieters-Kerk-Plein (Pl. D, 4), bears an inscription to the effect that *John Robinson*, the leader of the first Puritan party banished from England, lived, taught, and died here (1611-25). The present house, however, was not built till 1683. Another memorial to Robinson is placed on the church itself.

According to a popular tradition, Prince William of Orange of-

fered to reward the citizens for their gallant conduct in the defence of 1574 by exempting them from the payment of taxes for a certain number of years, or by the establishment of a university in their city. The latter alternative is said to have been preferred; at all events, the prince founded the **University** in 1575. Its fame soon extended to every part of Europe. The greatest scholars of their age, Hugo Grotius, Scaliger, Salmasius, Boerhave, Wyttenbach, and others resided and wrote here, and Arminius and Gomar, the founders of the sects named after them (p. 386), were professors at the university. Lord Stair (d. 1695), the celebrated Scottish jurist, spent several years in exile at Leyden, whence he accompanied his future sovereign William of Orange to Great Britain in 1688. Leyden still enjoys a high reputation, especially as a school of medicine and natural science. Most of the professors (ca. 50; 10 lecturers; students 900) teach at their private residences; a few only deliver lectures in the university-building itself (*Academy*, Pl. 8; C, 5) facing the Van der Werf Park. The old building was the chapel of a Jacobin nunnery. In the Aula or hall is the elaborate tombstone of Jan van Adrichem, by the Frisian sculptor Vincent Lucas (1556). The staircase to the waiting-room of the students to be examined is ornamented with designs by Jhr. Victor de Stuers. The hall of the Senate is adorned with portraits of prominent professors, from Scaliger down to those last deceased. Niebuhr in his Roman History expresses his opinion that no locality in Europe is so memorable in the history of science as this venerable hall. The *Library* (Pl. 26; D, 5), the oldest and one of the richest in Holland, contains upwards of 165,000 vols. and 5300 valuable MSS.

The **Botanic Garden** (*s'Ryks-Academietuin;* Pl. 21; C, 5), open to the public daily till 1 o'clock (ring at the iron gate in the fore-court of the academy), was founded in 1587. It is arranged according to the systems of Linné and Jussieu, and kept in excellent order. The collection of exotics from the E. Indies is very fine. In the hothouses numerous species of palms are cultivated; the Victoria Regia house is also interesting. — The *Observatory* (Pl. 17), which enjoys a considerable reputation, is situated close to the Botanic Garden.

The **Natural History Museum** (Pl. 15; C, D, 4), Rapenburg 69, is open on week-days, 10-4 (from May to Nov. also on Sun. 12-3). The collection is particularly well supplied with specimens of animals from the Dutch colonies. The cabinet of stuffed birds includes the collection of C. J. Temminck (d. 1858), the eminent ornithologist. The cabinet of *Comparative Anatomy* is also very complete.

In the neighbourhood are some important buildings in the Dutch Renaissance style: the small *Bibliotheca Thysiana* (Pl. 29; C, 4), Rapenburg 25, built in 1655; the *Hofje van Broeckhoven* (1640), a me for old men, on the Papengracht (Pl. D, 4), and, between the

Papengracht and the Pieterskerk-Plein, the former *Tribunal* (1655), which belonged to the 'Gravensteen', the prison of the Dutch counts, and is now a military storehouse. — Opposite the Gravensteen, to the N.E., Lokhorst-Straat 16, is the picturesque former *Gymnasium*, built in 1599 by Lieven de Key as a grammar school.

The **Church of St. Peter** (Pl. 1; D, 4; sacristan in the house No. 21, on the S. side; fee 25 c.), erected in 1315, with double aisles, is the largest church at Leyden, and the last resting-place of many distinguished men. The lofty W. tower fell in 1512.

The monument of the celebrated physician *Boerhaave* (d. 1738) bears the modest inscription: '*Salutifero Boerhavii genio sacrum*'. Other monuments record the names of *Dodonaeus*, *Spanheim*, *Meerman*, *Clusius*, *Scaliger*, and other Dutch savants. The inscription on that of *Prof. Luzac* states that he perished in the explosion of 1807 (p. 291). The monument of *Joh. van Kerkhove* (d. 1660) is by R. Verhulst. The handsome pulpit and the choir-screen with its carved frieze in the early Renaissance style deserve notice.

The **Municipal Museum** (Pl. 25; D, 2), founded in 1869, in the former *Lakenhal* ('cloth-hall', erected in 1640 by the architect *S'Gravesande*), Oude Singel 32, is worth a visit. It contains a few interesting paintings and a multifarious collection of antiquities connected with Leyden. It is open daily, 10-4, adm. 10 c.; Sundays, and 3rd Oct., the anniversary of the raising of the siege in 1574, 12-4, free. Catalogue 50 c.

Ground Floor. In the Corridor are three 'Regent'-pieces (one by *Jan de Baen*, 1674) and a tapestry representing the relief of Leyden, of 1587 (under restoration in 1897). — Large Hall, containing the principal paintings. On the right wall: 1030. *Cornelis Engelbertsz*, Crucifixion with numerous figures, and wings representing Abraham's Sacrifice, the Miracle of the Brazen Serpent, the Crown of Thorns, and the Mocking of Christ. 1000. *Lucas van Leyden*, Last Judgment, the only authenticated large painting by this artist; 1031. *Corn. Engelbertsz*, Pietà, with saints and donors on the wings; 2345a. *Jan Steen*, Laban searching the luggage of Rachel. In the centre of the end-wall: 969. *Joris van Schooten* (b. at Leyden in 1587), Six captains of the marksmen's company of Leyden, one of the master's chief works (1650); *Adr. van Gaesbeeck*, Portrait. — On the left wall and over the door: 962-968. Seven pictures of arquebusiers, painted in 1626 and 1628 by *Joris van Schooten*; the execution is good and the heads are full of expression, but there is no attempt at artistic grouping. In the centre of the left wall: 2504. *Peter van Veen* (1570-1639, Leyden), Arrival of the Water Gueux in 1574. On the entrance-wall are several smaller works: 2348. *Dom. van Tol* (pupil of Dou), Woman baking pancakes and four boys; 2337. *A. van Gaesbeeck*, Holy Family, in Dutch costume.

First Floor. The walls are hung with 'Regent' or corporation pieces, numerous portraits of the 16-18th cent., ancient stained glass, etc. — In the adjoining rooms at the end of the hall: to the left, relics of the siege, of the explosion, etc.; to the right, chimney-piece of the end of the 17th cent., with a group of the stamp-masters of the cloth-hall by *Karel de Moor*. — On the staircase, old weapons and stained glass of the 16th century, representing Counts and Countesses of Holland, in shades of brown.

Upper Floor. On the principal wall, facing the entrance: 2489. *Van Brée* (p. 143), Burgomaster van der Werf offering his body to the starving citizens, who demand the surrender of the town or the satisfaction of their hunger, a large but mediocre work. To the left, 2490. *Joris van Schooten*, Representation of the misery at Leyden during the siege. In the glass-cases are pieces of armour of the 16th cent.; also a large silver-gilt cup, presented in 1641 to Leyden by Queen Elizabeth of Bohemia.

The adjoining room contains old arms, views, and plans of Leyden. The glass-case on the other side of the room contains gold and silver plate belonging to the municipality, of the 17th and 18th cent., and glass of the same period. The small adjacent room contains 1576-81. six singular pictures by *Is. Claesz. van Swanenburgh* (d. 1614), father of Rembrandt's master, Jac. Izacksz van Swanenburgh, representing the old cloth manufactures of Leyden and the advent of Flemish cloth-makers.

On the other side of the *Singel*, in the Oude Vest, is the *Nieuwe* or *Mare Kerk* (Pl. 3; E, 2), a domed church, completed in 1648.

Near it (No. 159) is the **Meermansburg**, a Hofje (p. xxviii); the Regents' Room (restored) contains an interesting collection of pictures, by *J. G. Cuyp*, *van Mierevelt*, *de Baen*, *Netscher*, etc., and a fine portrait of a lady by an unknown master (1623).

In the Hoogewoerd, the E. prolongation of the Brêe-Straat, No. 108, is the **Ethnographical Museum** (Pl. 14; G, 5), an extensive collection of the products of the Southern Ocean, Australia, and the Dutch colonies (open daily, 12-4; closed on Wed. in winter).

The collection from Japan, China, British India, Arabia, and Persia are exhibited at *Rapenburg 69* (adm. Tues. & Frid. 12-4). — The American, African, and Farther Indian collections are at *Heerengracht 8*.

The *Zyl-Poort* (Pl. B, 2) was built by W. van der Helm in 1666. — On the Galgewater (Pl. B, C, 3) is the *Kweekschool voor de Zeevaart* (Pl. 27), or seamen's training-school, and a picturesque building with gabled roof, the *Stads-Timmerhuis* (1612), on the former municipal timber wharf, by Lieven de Key.

The open spaces on both sides of the *Steenschuur Canal* (Pl. E, 5) were formerly covered with houses and owe their present appearance to an appalling explosion of gunpowder, which took place in 1807. The space on the N. bank is now partly occupied by buildings connected with the university (Pl. 8), while that on the S., which was long known as the 'Groote Ruine', has recently been transformed into the pretty *Van der Werf Park*, containing a monument to *Burgomaster van der Werf* (p. 291), erected in 1884 from designs by Koelman and Vogel.

From Leyden to Noordwyk aan Zee, 6 M., steam-tramway, starting from the railway-station, eight times daily, via *Rynsburg* (see below) and *Noordwyk Binnen* (1 M. to the S.E. of Noordwyk aan Zee) in 1 hr. (fare 60 or 45 c.); also steamboat to Noordwyk Binnen 3 or 4 times daily, starting from the Mare-Brug (Pl. D, 1; fare 20 or 12½ c.). — **Noordwyk aan Zee** (**Hôtel Huis ter Duin*, suitable for a prolonged stay, R., L., & A. from 1¾, B. ¾, déj. 1 fl. 20 c., D. 2¼, pens. from 3½ fl.; rustic lodgings in the village; carriage to Piet-Gyzenbrug, 1¾ fl.) is the most prettily situated watering-place on the Dutch coast, and has numerous German visitors.

From Leyden to Katwyk aan Zee, 6 M., steam-tramway 16 times daily in summer, in 40 min.; steamer from the Beestenmarkt bridge (Pl. C, 2), eight times daily, except Sun., in 1 hr. (fares 30 or 15 c.). — The road passes *Endegeest*, for many years the residence of Descartes (Cartesius, 1596-1650), who wrote his chief mathematical and philosophical works here. Farther on are

Rynsburg, the residence of Spinoza (p. 317) in 1660-63, and *Katwyk Binnen*, with interesting monuments in their churches.

Katwyk aan Zee (*Groot Badhôtel*, *Hôtel du Rhin*, *Hôtel-Pension van Telligen*, *Hôtel-Pension Zeerust*, *Hôtel de Zwaan*, all on the Dunes) is a popular Dutch watering-place (6000 inhab.), plain but not cheap, near the mouth of a canal closed with huge gates, which assists the Old Rhine to empty itself into the sea.

The mouth of the Rhine was completely obstructed by sand in consequence of a hurricane in the year 839, and from that period down to 1807 its waters formed a vast swamp, which is now almost entirely drained (p. 265). In 1807 a large canal was constructed, with three locks, the first of which has two, the second four, and that next to the sea five pairs of gates. During high tide the gates are closed in order to exclude the water, which rises to the height of 12 ft. on the outside, while the level of the canal on the inside is much lower. At low tide the gates are opened for 5-6 hours in order to permit the accumulated waters of the Rhine to escape, and the masses of sand thrown up by the sea are thus again washed away. It is computed that 100,000 cubic ft. of water issue from the gates per second. In stormy weather, when the wind blows towards the land, the tide does not fall sufficiently to admit of the gates being opened. The dykes constructed at the entrance to the canal and on the sea-shore are of most imposing dimensions. The foundations consist of piles driven into the loose sand, upon which a massive superstructure of masonry is placed. These magnificent works, undertaken during the reign of King Louis Napoleon by the engineer *M. Conrad* (p. 297), are the finest of the kind in Europe, and have recently been strengthened in consequence of an outlet of the Haarlemmer Meer having been conducted to this point. The neighbouring kilns convert the heaps of shells thrown up by the sea into lime, which is used in the construction of the dykes.

42. Haarlem.

Hotels. Hôtel Fünckler (Pl. a; B, 3), in the Kruis-Straat, 1/4 M. from the station, R., L., & A. 2½ fl., B. 80 c., D. 2½ fl.; Gouden Leeuw (Pl. c, B 2; *Lion d'Or*), R., L., A., & B. 1¾, D. 2¼, pens. 3½ fl.; de Leeuwrik (Pl. b; B, 3), both also in the Kruis-Straat, commercial. — Outside the town, near the Park, are two very good houses for a prolonged stay: Scholten's Family Hotel, R., L., & A. 2½, B. ¾, déj. 1¼, D. 2½, pens. 5-6 fr.; 't Wappen van Amsterdam.

Café-Restaurants. *Brinkmann's*, Groote Markt 11; *Port van Cleve*, in the Hôtel Leeuwrik (see above); *Löwenbräu*, Groote Hout-Straat, corner of the Anegang (Pl. B, 4); *Café Neuf*, Groote Hout-Straat 176. — Wine. *Ferwerda & Tieman*, Gr. Hout-Straat 3. — *Rail. Restaurant.*

Tramway from the station through the Kruisweg, Kruis-Straat, past the Town Hall (p. 297), and through the Groote Hout-Straat, Plein, Dreef to the above-mentioned hotels near the Park; fare 5 and 10 c. — **Omnibus** from the station across the Groote Markt to Overveen (p. 301; 15 c.) and Bloemendaal (p 301; 20, there and back 25 c.), in summer 20 times daily. — **Steam Tramway** to Leyden starting from the Park (p. 300), and to Beverwyk (p. 348), starting from the Kennemer Plein (Pl. C, 1).

Cabs. With one horse: from the station to the town with 56 lbs. of luggage 60 c.; extra luggage, 20 c. per 56 lbs.; per hour, in the town 1 fl., outside the town 1½ fl.

Haarlem, with 59,600 inhab., the seat of the governor of the province of N. Holland, one of the cleanest and most attractive towns in Holland, and possessing several thriving manufactories, lies on the *Spaarne*, which flows through the town in a curve. The town is surrounded by well-kept gardens and promenades, laid

out partly on the site of the old ramparts. The quaint old houses of brick and hewn stone offer much to interest the student of architecture. Hofjes (p. xxviii) are specially numerous in Haarlem.

Haarlem was for a long period the residence of the Counts of Holland. Like Leyden, it sustained a most calamitous siege during the War of Independence, and was taken, after a resistance of seven months (1572-73), by the Spaniards under Frederick of Toledo, son of the Duke of Alva. The defence, though ineffectual, was most heroic, and even the women, led by Kenau Simons Hasselaar, took a share in it. The commandant, the Protestant clergy, and 2000 of the townspeople were executed by order of their conqueror. Four years later the Spaniards were again expelled. The town attained the height of its prosperity in the 17th cent., when its school of art was also of some importance. Hendrik Goltzius, Frans Hals, Jacob van Ruysdael, Allard van Everdingen, the three Wouvermans, Adr. and Is. van Ostade, and other painters dwelt here at that period; and at the same time there flourished a school of architecture, founded by *Lieven de Key* (d. 1627), the city-mason of Haarlem.

Haarlem is famous for its **Horticulture**, and supplies bulbs to every country in Europe. About the end of April and the beginning of May whole fields of hyacinths, tulips, crocuses, anemones, lilies, etc., grouped in every variety of colour and diffusing the most delicious perfumes, are seen around the town. One of the leading firms is that of *E. H. Krelage & Son*, who possess a beautiful winter-garden and hot-houses to the S. of the town, Kleine Houtweg 17-27 (Pl. B, 6; visitors admitted on writing their names in the visitors' book; best times 10-12, 2-4, and in summer 6-8 also; fee to the gardener who acts as a guide). A visit may also be paid to the large nurseries of *J. D. Zocher & Voorhelm Schneevoogt*, known as the *Rozenhagen*, on the Schooterweeg (Pl. C, 1), opposite the Kennem bridge.

In 1636 and 1637 the flower-trade in Holland assumed the form of a mania, and tulips became as important an object of speculation as railway-shares and the public funds at the present day. Capitalists, merchants, and even private individuals entirely ignorant of floriculture, traded extensively in bulbs, and frequently amassed considerable fortunes. The rarer bulbs often realised enormous prices. It is recorded, for example, that a 'Semper Augustus' was sold for 13,000 fl., an 'Admiral Liefkens' for 4500 fl., a 'Viceroy' for 4200 fl., etc. A single Dutch town is said to have gained upwards of 10 million fl. by the sale of tulip-roots in one year, and a speculator at Amsterdam realised 68,000 fl. in four months in the same manner. At length, however, a corresponding reaction set in. Government declared that the contracts made were illegal, and the mania speedily subsided. The prices fell so rapidly that many of the bolder speculators were totally ruined, and before long a root of the highly-prized 'Semper Augustus' might be purchased for 50 fl. About a century later a similar phenomenon occured in the trade in hyacinths, and an official list of 1731 mentions a 'Bleu Paste non plus ultra' as having been sold for 1600 florins. — The library of *Messrs. Krelage* contains an interesting collection of works relating to the tulip-trade.

In the middle of the town, reached from the railway-station in about 10 min., is the Groote Markt (Pl. B, C, 4), in which stand the Groote Kerk, the Stadhuis, and the ***Meat Market** (Pl. 13; B, 4), erected by *Lieven de Key* in 1602-3, the quaintest brick and stone building in the country, perhaps even of the entire N. Renaissance. — Opposite, at the corner of the Smede-Str., is the *Old Town Hall*,

HAARLEM.
1:13.500
0 100 200 300 400
Meter
Dins Eis
Rozenhage
Tramlijn
Schoter singel
Kleine Houtweg
Kleine Houtweg
Holerk
Kennemer Plein
Station
Station Plein
Rotterdam
Zandvoort
Kanaal Parkplan
Lange Houtweg
Lange Houtweg
Rijnvaart
Phoenix
Parkplan
Gouvernements Vaart
Nieuwe Gracht
Nassau Plein
Fabriek
Harmen Janszoon Veld
Singel Gracht
Kleine Houtweg
Kleine Houtweg
Kleine Houtweg

now used for military purposes, said to be older than the Meat Market, and restored about 1650.

The **Groote Kerk** (*St. Bavo;* Pl. 5; B, C, 4) is an imposing and lofty cruciform church, erected at the close of the 15th century, with a tower 255 ft. high, completed in 1519. A thorough restoration of the edifice has recently been completed.

*Interior (sacristan's house on the S. side of the choir). The vaulting rests on twenty-eight columns, on which decorative paintings of the end of the 16th cent. have lately been brought to light. The nave and choir were apparently meant to be covered by stone vaulting, but are provided merely with a cedar-wood roof of cross-vaulting, dating from 1530. The roof above the intersection of the nave and transept is, however, of stone. The choir-stalls are fine, and also the late-Gothic brazen screen separating the choir from the nave, which was erected in 1510 by *Diderik Sybrandszoon* of Malines and is adorned with numerous civic arms; the side railings in the inner choir are in the early Renaissance style (1540). — By one of the pillars, to the right in the choir, is a monument to the memory of *Conrad* (d. 1808), the engineer who constructed the locks of Katwyk (p. 295), and his coadjutor *Brunings* (d. 1805). The small models of ships suspended from the adjoining arch commemorate the 15th Crusade, under Count William I. of Holland. They date from 1668, the originals having fallen into decay. By the choir is the tomb of *Bilderdyk*, the poet (d. 1831). The sounding-board of the pulpit in carved wood is Gothic (1432), while the pulpit itself and its handsome brass railings belong to the 18th century. A cannon-ball in the wall is a reminiscence of the Spanish siege. The pleasing group in marble below the organ, by *Xavery*, represents ecclesiastical poetry and music, expressing their gratitude to Haarlem for the erection of the organ. — The stained glass in the nave is modern; the chandeliers are after 16th cent. patterns.

The **Organ*, constructed in 1735-38 by Christ. Müller, and thoroughly restored in 1868, was long considered the largest and most powerful in the world, and still ranks as one of the largest instruments in existence. It possesses 3 keyboards, 60 stops, and 5000 pipes, the largest of which is 15 inches in diameter and 32 ft. long. Public recitals take place on Tues. 1 to 2 p. m. and on Thurs. 2 to 3 p. m.; at other times the organist may be engaged to play for a fee of 13 fl., which admits one or more persons.

In front of the church rises a bronze **Statue of Coster** (Pl. 2; B, 4), the alleged inventor of printing, by *Royer*, erected in 1856.

The controversy as to whether Coster or *Gutenberg* was the real inventor of printing may now be considered definitely settled in favour of the latter. Recent investigations in the town-records have, indeed, proved that a certain *Laurenz Janszoon Coster* lived at Haarlem in 1451-55 as a wine-dealer and tavern-keeper, and that he left the town in 1483; but no mention has been found of any printing-office in his possession. In any case, the works printed by this Coster, if such ever existed, cannot go back so far as 1454 (the oldest date of the Mayence printer), since the story of Coster, which came into vogue about 1560, expressly states that he was a grandfather when he made his first attempts. No works printed at Haarlem are known with a date either before or shortly after 1454. It is, however, certain that Haarlem was the first town in Holland at which printing was practised.

Opposite the principal façade of the Groote Kerk rises the **Town Hall** (Pl. 11; B, 4), begun in the 12-13th cent., originally a palace of the counts of Holland, but remodelled in 1620 and 1630, when also the wing in the Zyl-Straat was added. The **Museum* here is open daily 10-4, in winter 10-3 (adm. 25 c.; on Sun. 12-3, gratis; catalogue in Dutch and French 30 c.). It contains

a small but valuable picture-gallery, the only one where it is possible for the traveller to become thoroughly acquainted with the jovial *Frans Hals*, the greatest colourist of the Dutch painters next to Rembrandt. He is represented here by eight large pictures, painted at different stages of his career. The other pictures in the collection possess considerable historical interest.

On entering the building from the market-place we ascend the staircase on the left, and reach a vestibule, the beams of which date from the 13th cent.; on the walls are some portraits and coats-of-arms of Counts and Countesses of Holland, and also a modern picture of the Defence of Haarlem (p. 296). We ring the bell in the right corner.

Room I contains nothing of importance. — Room II. To the left, 236. *A. Willaerts*, Naval battle off Gibraltar in 1607; to the right, 225. *H. C. Vroom*, Same subject; 41. *Corn. Cornelissen*, Corporation-banquet in 1599. Above, on the staircase, 174. *H. G. Pot*, Apotheosis of Prince William. — In the passage, to the right, 188. *J. van Scorel*, Adam and Eve; 74. *F. P. de Grebber*, Corporation-banquet in 1610; 79. *Pieter de Grebber* (son of the last), Emp. Frederick Barbarossa granting the city of Haarlem its coat-of-arms in the presence of the Patriarch of Jerusalem (painted in 1630).

Principal Room. The whole of the left wall is occupied by the ***Corporation and Regent Pieces of Frans Hals*, arranged in chronological order. The first, No. 85, representing a Banquet of the officers of the 'St. Jorisdoele', or Arquebusiers of St. George, was painted in 1616, in his thirtieth year, and is distinguished by the depth and vigour of its colouring, in which it surpasses even his later works. No. 86, the same subject, with different portraits, and No. 87, the Banquet of the officers of the Arquebusiers of St. Andrew ('Cloveniers Doele'), were painted in 1627. His best period was probably about 1630, when he painted his finest work, No. 88, representing an Assembly of the officers of the Arquebusiers of St. Andrew, with fourteen life-size figures. Next in order of time are: 89, Officers and sergeants of the Arquebusiers of St. George, 1639; and 90, The governors of the Elizabeth Hospital, 1641, which savours strongly of Rembrandt's style. Then, after a long interval, which the biography of the master has not explained, at the age of 80, he painted Nos. 91, 92, The governors and lady-managers of the hospital for old men and women, both in 1664. — Among the other paintings in this room are: *Jan de Bray*, 26. Lady-managers of the Lepers' Hospital in 1667, 27. Christ blessing children; 191. *Soutman*, Corporation-piece of 1642; 75. *F. P. de Grebber*, Corporation-piece of 1619; 28. *Jan de Bray*, King Zaleucus sacrifices one of his eyes in order to ransom his son (1676); 192. *P. C. Soutman*, Corporation-piece of 1644; 212. *Verspronck*, Lady-managers of the Hospital of the Holy Ghost (1642); 38. *Corn. Cornelissen*, Corporation-banquet of 1583; 30. *Jan de Bray*, Apo-

theosis of Prince Frederick Henry (1681); 120. *Corn. Holsteyn*, Parable of the Labourers in the Vineyard (1647).

Room IV. To the right, 104. *Maerten van Heemskerck*, St. Luke painting the Madonna; 23, 24. *Jan de Bray*, Governors (1663) and lady-managers (1664) of the Orphanage; between these, 223. *Vroom*, Earl of Leicester landing at Flushing in 1586 (painted in 1623); 1. *Pieter Pietersen*, Shadrach, Meshech, and Abednego in the fiery furnace (1575); 109. *Heemskerck*, Ecce Homo (1559); 84. *Frans Hals*, Portrait of himself; 226. *Vroom*, View of Haarlem; 34. *A. Brouwer*, Smokers; 136. *Pieter Lastman* (teacher of Rembrandt), Nativity. 11. *J. Berck-Heyde*, Studio of Frans Hals: about twenty young painters are sitting round a table and drawing from nature, while Frans Hals stands near the door talking to Phil. Wouverman, who has paid him a visit. 32. *Pieter Brueghel the Younger*, Flemish proverbs; 184. *Saenredam*, The Nieuwe Kerk at Haarlem; 9. *J. Berck-Heyde*, Interior of the Groote Kerk at Haarlem; 230. *J. W. de Weth*, Healing of the sick man at the Pool of Bethesda; 189. *Jan Scorel*, Baptism of Christ. This room also contains a number of specimens of old printing, particularly the 'Spiegel onzer behoudenis', on which the supporters of Coster (p. 297) specially grounded their claims. — In the passage are numerous silhouettes.

Room V ('Fabricius Room'), containing a collection of family portraits and other paintings bequeathed to the town in 1883 by Baron J. C. W. Fabricius. To the right: 154. *Mierevelt*, Portrait; 214, 215. *Verspronck*, Two portraits; 218. *Victors* (pupil of Rembrandt), Portrait of a burgomaster of Amsterdam (1661); *93, *94. *Frans Hals*, Portraits of burgomaster Nik. van der Meer and his wife (1631); *197. *A. van de Velde*, Landscape; *6. *G. Berck-Heyde*, The town-hall of Haarlem (1671); 157. *J. M. Molenaer*, Rustic wedding; 131. *Thomas de Keyser*, Portrait (1629); 194. *Terburg*, Family-group.

The attendant also shows a silver-gilt goblet, presented to Arent Meindertsz Fabricius by the Estates of Holland and W. Friesland, in recognition of his services at the siege of Ostend in 1603; and a collection of Antiquities relating to Haarlem, weapons, glasses, and instruments of torture. The beautiful *Goblet of St. Martin*, executed in 1604 for the guild of brewers, who paid 360 fl. for it, deserves special attention. The cover was modelled by *Hendrik de Keyser*, and the medallions by *Ernst Janszoon van Vianen* from designs by *Hendr. Goltzius*.

The *Town Library* (entrance from the Prinsenhof, behind the town-hall; adm. Wed. & Sat., 2-4) contains a valuable collection of books and manuscripts relating to the history of the Netherlands.

Near the Groote Markt to the N., Jans-Straat 79, is the *Episcopal Museum* (Pl. 1; C, 4), a collection of Dutch ecclesiastical antiquities (mainly from the bishopric of Haarlem), which is, however,

much inferior to that of Utrecht. Admission daily, except Sun., 10-5, 50 c.

Teyler's Museum (Pl. 12; C, 4; entrance, Spaarne 16) was founded in consequence of a bequest of *Pieter Teyler van der Hulst* (d. 1778), a wealthy Haarlem merchant. The collections are open to visitors in summer from Mon. to Frid. (festivals excepted) from 11 to 3 (Thurs. in summer 11-4) and the library daily (Sun. and holidays excepted) from 1 to 4 o'clock (25 c.). The old building in the Dam-Straat has been lately enlarged by a handsome wing in the Renaissance style, erected on the side next the Spaarne from the designs of Christian Ulrich of Vienna. The Museum includes a *Physical Cabinet* with collections of chemical, optical, electric, and other instruments; a *Geological Cabinet*, with minerals and fossils (including a plesiosaurus and several pterodactyli); a *Collection of Pictures*, consisting of about 100 modern pictures (by *Eeckhout*, *Schelfhout*, *Koekkoek*, *Van Hove*, *Schotel*, *Verveer*, *J. Koster*, *Ten Kate*, *Israels*, *Mesdag*, etc.; catalogue), exhibited in a room lighted from the roof; and a valuable *Collection of Drawings and Sketches* by old masters. On the upper floor is a large auditorium, in which scientific lectures are delivered, and the considerable *Library*. The foundation also provides for the publication of a scientific periodical ('Archives du Musée Teyler'), and a certain sum is annually set apart for the purchase of prizes to be competed for by scientific essayists.

At the corner of the Dam-Straat is the old *Weigh House*, a sandstone building of 1598, by Lieven de Key. — Opposite the Dam-straat, on the right bank of the Spaarne, are the headquarters of the Dutch *Scientific Society* (secretary, D. J. Bosscha). — The *Spaarnewouder* or *Amsterdam Gate* (Pl. D; 4), farther to the E., is the only survivor of the mediæval town-gates; it was restored on the side next the town in 1600.

The curious tower (1613) of the *Nieuwe* or *St. Anna Kerk* (Pl. 6; A, 5) is also by Lieven de Key. The unattractive nave was built in 1649 by De Bray. Not far off is the reformed *Orphanage for Girls*, built by Lieven de Key in 1608 as an Oudemannenhuis, from funds supplied by festivals of the Rederykamern (p. 91); the dining-hall is interesting. — The modern *Roman Catholic Church* (Pl. 14; C, 5) also has a handsome tower. To the W. of the Leidsche Vaart (Pl. A, 4), a large new Roman Catholic Cathedral (St. Bavo) is now under construction.

The S. side of the town is bounded by the Frederiks Park (Pl. B, 7), with the new *Stahlbad Haarlem*, the powerful chalybeate water of which is supplied by means of pipes from a spring in the Haarlemmer Polder. Near the pretty pump-room is an orthopaedic institution. A band plays thrice weekly in the Kurgarten. — To the S.W. the Frederiks Park is adjoined by the attractive Flora Park (Pl. A, 7). Between these runs the *Dreef*, a tree-shaded drive, leading to the Haarlemmer Hout. In the neighbourhood

are numerous villas. — To the S. of the Frederiks Park is situated the —

Pavilion (*Paviljoen Welgelegen*; Pl. A, B, 7), a château erected by the wealthy banker Mr. Hope of Amsterdam in the Italian style and afterwards purchased by Louis Napoleon, King of Holland. It is now the seat of the Society for the Promotion of Industry (*Ned. Maatschappy ter Bevordering van Nyverheid*), founded in 1777, which has founded here a Colonial Museum (1871) and an Art-Industrial Museum (1877).

The Art-Industrial Museum (*Museum van Kunstnyverheid;* adm. daily, 10-4, 25 c.) consists of models, copies, and drawings of the most celebrated products of the artistic industries of ancient and modern times. It is arranged in the following groups: Woven Fabrics, Wood-carvings, Works in metal, Ivory-carvings, Pottery, Architecture, Sculpture, Drawing and Designing, Costume. The section of engravings and wood-cuts contains 4000 specimens. — In connection with the museum is a school of design, occupying the building next door to the Pavilion and is attended by over 200 students. Director, Hr. E. A. van Saher.

The Colonial Museum (entered from the great avenue, second door to the left; adm. daily 10-4, 25 c.; catalogue 25 c.) contains a copious collection of the products of the Dutch colonies, chiefly those in the E. Indies. The specimens are arranged in the following groups: Minerals, Food, Wood (large collection of tropical woods), Oils and Resins, Vegetable Fibres and Textiles, Drugs, Dying and Tanning Materials, Industrial and Artistic Products, Ethnography. Director, Hr. F. W. van Eeden.

The ***Forest of Haarlem** (*Hout*), a beautiful park to the S. of the Pavilion, about $^3/_4$ M. long, was laid out in 1827. It contains fine old beech and lime tree avenues (*e.g.* the *Spanjardslaan*) and tasteful gardens. At the entrance is the *Buiten-Societeit*, a club.

The Environs of Haarlem (see Map, p. 344) are much admired by the Dutch. The favourite points are the villages at the foot of the Dunes to the W. and N.W. of Haarlem. The following pleasant excursion may be made in about 3 hrs. there and back by the omnibus mentioned on p. 295, or in about the same time by carriage (one-horse carr. 4-5 fl.). We follow the frequented road (comp. Pl. A, 3) leading to the W., crossing the Leyden railway and passing numerous villas and gardens, to (1 M.) **Overveen**, where we join the road running along the E. slope of the dunes. The view from the top of the Dunes $^3/_4$ M. to the S.W. of Overveen, made famous by Ruysdael's landscapes, is scarcely inferior to that from the Brederode'sche Berg (see below). The above-mentioned picturesque road now leads to the N., viâ the railway-station of *Overveen* (on the line from Haarlem to Zandvoort, p. 302), passing the *Bloemendaalsche Park* with its pretty villas, and numerous private grounds and gardens, to the village of **Bloemendaal** (*Hotel Groot Zomerzorg*, $^1/_3$ M. to the W.; *Hotel Welgelegen*, *Hotel Kemmerland*, both in the principal street; Omnibus viâ Overveen to Bloemendal, see p. 295). Beyond the church (about $1^1/_2$ M. from Overveen) the road forks: the right branch leads viâ the **Hôtel Duinlast* (R., L., & A. $2^1/_2$, D. at 5 p.m. $2^1/_2$ fl., with restaurant) to the ($1^1/_4$ M.) station of *Sandpoort* (p. 348); the left branch, passing

the grounds of the lunatic asylum of *Meerenberg*, leads to the picturesque red brick ruins of the château of *Brederode*, once the seat of the powerful counts of that name (reached also from the station of Sandpoort; p. 348). (Near the ruins is the *Café-Restaurant Velserend.*) The extensive view to the E. embraces the admirably cultivated and partly wooded plains of N. Holland, Haarlem, the Haarlemmer and Wyker Meer, the Y, Amsterdam, the innumerable windmills of Zaandam, the undulating and sterile sandhills, and the sea. — A road leads from Velserend and Brederode to the station of *Sandpoort* (p. 348), whence we may return on foot or by rail to Haarlem viâ Duinlust and Bloemendaal.

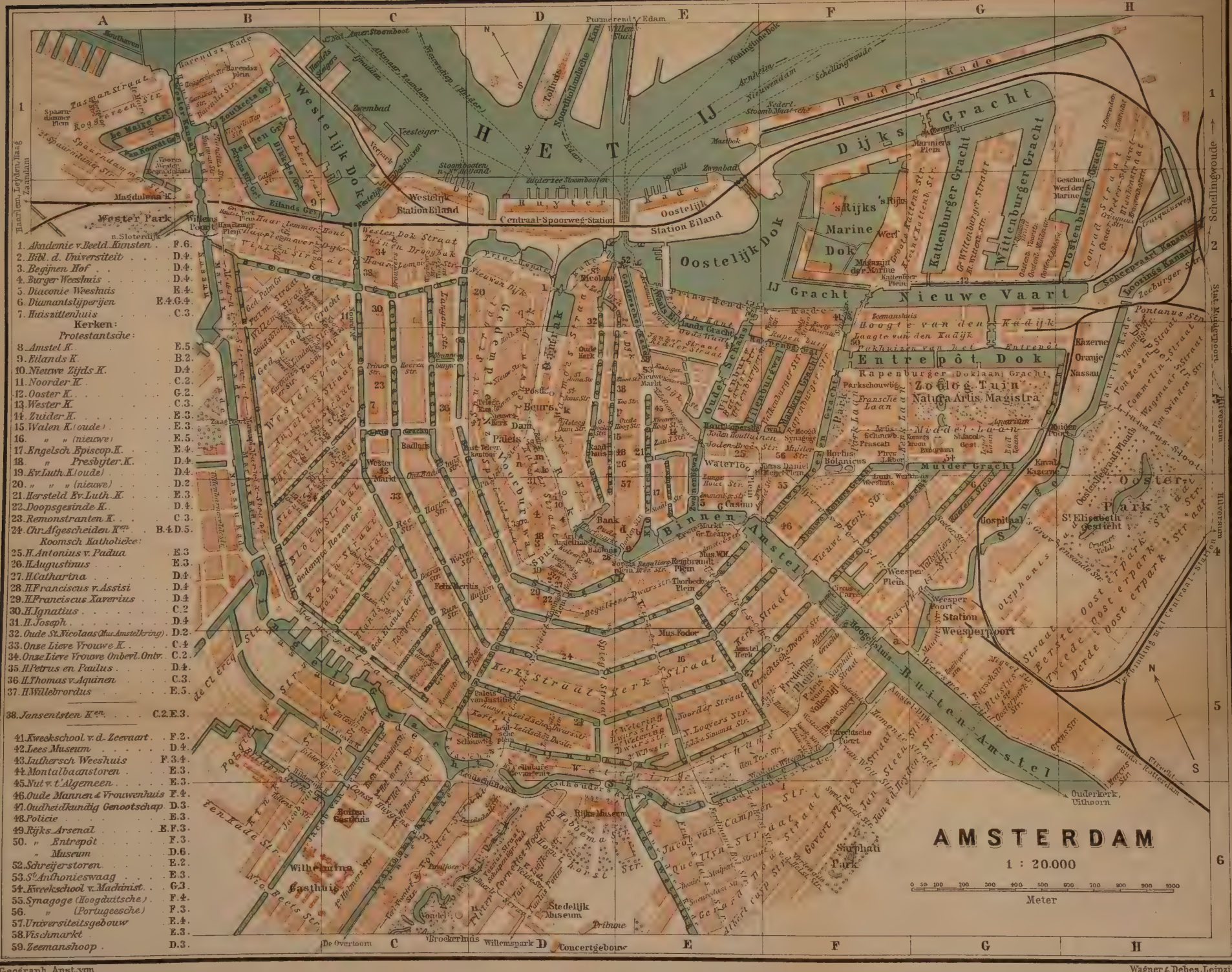
About 5½ M. to the S.W. of Haarlem lies the sea-bathing place of Zandvoort, which is connected with the main line of the state-railway by a branch passing *Overveen* (p. 301; fares 60, 45, 30 c.). The line affords an interesting survey of the Dunes. — Carriage from Haarlem to Zandvoort 4-5 fl.

Zandvoort. — **Hotels.** *Hôtel d'Orange, R., L., & A. from 2, B. ¾, déj. 1½, D. 2½, pens. from 6 fl.; *Hôtel Kursaal, nearest the rail. station, R., L., & A. 2½-7 fl., B. 80 c., D. 2½, pens. from 6½ fl.; *Hôtel Driehuizen, somewhat farther back, but with view of the sea, unpretending; *Groot Badhuis, R., L., & A. from 3, pens. from 6 fl. These four on the Dunes, each with its own bathing equipments outside and in the house. — Hôtel de l'Océan, R., L., & A. 2½, B. ½, D. 2½, pens. 4½ fl., good cuisine; *Hôtel Belvedere, R., L., & A. 2¾, B. ½, déj. 1, D. 2, pens. 4 fl., with several furnished villas to let for the season (400-500 fl.); Hôtel Zeerust, pens. 4½ fl.; Villa Maris, pens. 4-7 fl.; *Villa Paula, pens. 5 fl. Numerous private lodgings.

Bathing Coach, 25-50 c., 10 tickets 4 fl., including bathing-dress. The custom of promiscuous bathing has been introduced here as at Scheveningen, but there are also separate bathing-places for ladies and gentlemen. — Bathing season from 15th June to 1st October. During the height of the season (15th July to 1st Sept.) rooms should be secured beforehand.

Horses, 1 fl. per hr. — *Sailing-boat*, 1 fl. per hr.

Zandvoort consists of the fishing-village of *Oud-Zandvoort*, situated behind the dunes, and of *Nieuw-Zandvoort*, a creation of the last ten years, with the railway-station. The bathing-places are chiefly near Oud-Zandvoort. Amsterdam is supplied with drinking-water from the neighbouring Vogelsang Dunes. — From Zandvoort a walk should be taken to the North Sea Canal (p. 345), about 6 M. off, returning by rail.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43. Amsterdam.

Railway Stations. 1. *Central Station* (Pl. D, 2; °Restaurant), for all lns, including those of the Rhenish Railway; 2. *Wesper Poort Station* (Pl. G, 4, 5), for Utrecht, Gouda, the Hague, Rotterdam, Arnhem, Germany, and Belgium. — *Porter*, 25 c. — *Cab*, per 1/2 hr. 60 c., 1 hr. 80 c., each additional 1/4 hr. 20 c.; trunk 10 c., small luggage free; night charges, see p. 305. — *Tramway* to the Dam (p. 310), 10 c., comp. p. 305.

Hotels. °Amstel Hotel (Pl. a; F, 5), with railway booking-office, baths, telegraph, etc., in an open situation near the Hooge Sluis on the Buiten-Amstel, with 200 rooms; °Brack's Doelen Hotel (Pl. b; E, 4), Doelen-Straat 24, near the Kloveniers-Burgwal, an old-established house with 100 rooms; °Hôtel d'Europe (Pl. e; E, 6), Doelen-Straat 2, between Binnen-Amstel and Rokin, rebuilt in 1896, with 75 rooms. These three are first-class hotels, with corresponding charges: R., L., & A. from 2¼, déj. 1¼-1½, D. (usually at 6 p.m.) 2½, omn. ½ fl. — °Hôtel Victoria (Pl. l; D, 2), at the corner of the Damrak and Prins Hendrik Kade, opposite the Central Station; Pays-Bas (Pl. d; E, 4), Doelen-Straat 11. These two are also of the first class, with 100-120 rooms; R., L., & A. from 2½ fl., B. 70-75 c., D. 2-2½, pens. from 4½ fl. — The following are more commercial: °Bible Hotel (Pl. e; D. 3), Damrak 118, rear facing the Warmoes-Straat. °Krasnapolsky, Warmoes-Straat (Pl. D, 3), with 100 rooms and large café-restaurant (see below), R., L., & A. from 2, B. ½, D. 2½ fl.; °Hôtel Amsterdam (formerly *Adrian;* Pl. k; D, 3), Kalver-Straat 33, with lift; Oldewelt (Pl. q; D, 2), Nieuwendyk 100, R., L., A., & B. 2¼, déj. 1, D. incl. wine 2½ fl.; Stad Elberfeld (Pl. p; D, E, 3), Achterburgwal 111; Hôtel-Café Suisse (Pl. g; D. 3), Hôtel Polen (Pl. m; D, 3), De Oude Graaf (Pl. l; D, 3), and several others in the Kalver-Straat, with large cafés-restaurants, R., L., & A. usually 2-2¼ fl.; 't Haasje (Pl. o; D, 3), Damrak, at the corner of the Papenbrugsteeg, R., L., A., & B. from 1¾ fl.; Mille Colonnes, Rembrandt-Plein (Pl. E, 4), Monopole, Heiligenweg, a side-street of the Kalver-Straat, two hotel-cafés belonging to the same proprietor, R., L., A., & B. 1½, déj. 1, D. 1½, pens. 3½-4 fl.; Hôtel & Café Rembrandt (Pl. E, 4), Rembrandt-Plein (Pl. E, 4), R., L., A., & B. 1¾ fl.; Américain (Pl. s; D, 5), Leidsche Plein, not far from the Vondel Park and the museums, R., L., & A. 1¾, B. ½, déj. 1¾, D. 1¾, pens. 5 fl.; Hôtel Hollandais (Pl. t; D, 5), Leidsche Plein. — Hôtel du Rhin, Warmoes-Straat 87, R., L., A., & B. 1½ fl.; Hôtel-Restaurant Royal, Damrak 95; Van Gelder, Damrak 34, near the station, R., L., & B. 1 fl. 60 c.; the three last unpretending.

Pensions. *Bellevue*, in an open situation near the Hooge Sluis, 5-6 fl.; *Oud Leyerhoven*, at the corner of the Tessels-Kade and the Vondel-Straat.

Restaurants. °*Restaurant Riche*, Rokin 84, near the Dam; °*Van Laar*, Kalver-Straat 3, also near the Dam (handsome rooms); °*De l'Evrope*, in the Hôtel de l'Europe (see above); three-first class cafés with prices to correspond. — Also at most of the hotels, *e.g.* at the *Krasnapolsky*, in the Warmoes-Straat, with summer and winter gardens, and the hotels in Kalver-Straat; at the cafés mentioned below (plat du jour, from 11-12, 40-50 c., D. from 5-7 p.m., 1-1½ fl.; often crowded about 6 p.m.): in the *Zoological Garden* (p. 310), after midday (D. from 4-7 p.m., 2 fl.); at the *Ryks-Museum* (in summer only), p. 317.

Wine Rooms: *Ferwerda & Tieman*, Heerengracht 88, Kalver-Straat 28, 159, etc.; *Aux Caves de France*, Kalver-Straat 53; *Continental Bodega*, same street 234. — Oysters, fish, etc.: °*Van Laar*, Kalver-Straat 3 (oysters 80 c. to 1 fl. 20 c. per dozen); *De Hoek*, Kalver-Straat 75; etc.

Cafés and Beer Rooms. *Krasnapolsky*, Warmoes Straat (Pl. D, 3), one of the largest cafés in Europe, with a garden and numerous billiard tables; *Brinkmann*, *De Oude Graaf*, °*Poolsche*, °*Suisse*, Kalver-Straat Nos. 2, 12, 15, and 22; *Vienna Café*, Rokin 22; *Mille Colonnes*, *Rembrandt*, both in the Rembrandt-Plein; *Continental*, Tulp-Plein, with garden, opposite the Amstel Hotel (Pl. F, 4, 5); *Américain*, *Hollandais*, Leidsche Plein (see above); *Café-*

Restaurant Parkzicht, at the corner of the Stadhouder-Kade and Hobbema-Straat, at the entrance to the Vondel Park; *Paviljoen*, in the Vondel Park (p. 342). The following are more particularly beer-rooms: *Müller*, Dam 11, Warmoes-Straat 194; *Buhrdorf*, Warmoes-Straat 193; *Pschorr*, Warmoes-Straat 178 (waitresses). — **Liqueurs** (Curaçao, 'Half-om-half', 'Maagbitter', etc.). *Wynand-Fockink*, a firm founded in 1679, the retail business carried on in curious old premises in the Pylsteeg (entrance by No. 19 Dam-Straat; Pl. D, 3); *Erven Lucas Bols*, founded in 1575, Kalver-Straat 32; both much frequented during the business-hours of the Exchange; *De Drie Fleschjes*, Graven-Straat 16. — A specialty of Amsterdam are the **Dairies** (Kalver-Straat, etc.), in which milk, eggs, etc. are obtained.

Baths. *Swimming Baths* in the Y, at Van Heemstede-Obelt, De Ruyter Kade 150, and at the W. Dock (Pl. E, 1); also in the Amstel, near the Schollebrug, to which a small steamer plies. *Warm Baths.* Dr. Arntzenius, Amsteldyk 25 (Pl. F, G, 5); Van Heemstede-Obelt, see above; in the Rokin (Pl. D, 3, 4); on the Heerengracht (No. 158), near the Leliegracht (Pl. C, 3); at the hotels, etc.

Shops. The best are in the Kalver-Straat, Dam-Straat, Paleis-Straat, on the Nieuwendyk, in the Leidsche Straat, Leidsche Plein, Gallery (p. 315), and Utrechtsche Straat. — PHOTOGRAPHS: *Herz*, Heerengracht 80; *H. Groote*, Kalver-Straat 43. — PHOTOGRAPHERS: *Wegner & Motta*, Rokin 138. — BOOKSELLERS: *Sülpke*, Kalver-Straat 176; *Seyffardt*, Damrak 99, by the Exchange; *Müller*, Singel 286; *Van Gogh*, Keizersgracht 453; *Höveker*, Kalver-Straat 154; *Scheltema & Holkema*, Rokin 74; etc. — ART DEALERS: *Franz Buffa & Sons*, Kalver-Straat 39, pictures and engravings; *F. Müller & Co.*, Doelen-Straat 10; *Wisselingh & Co.*, Spui; *Van Gogh* (see above); *Preyer & Co.* Kalver-Straat 35; *Goedhart*, Heerengracht 189; *Galerie Rembrandt*, Kalver-Straat, by the Sophia-Plein. — DRAWING MATERIALS: *C. L. C. Voskuil*, Reguliers-Brêe-Straat 32. — ANTIQUITIES: *Boasberg*. Kalver-Straat 63; *J. Goudstikker*, Kalver-Straat 49 (also old pictures); *Speyer & Zoon*, Kalver-Straat 10. — FAIENCE: *Joost-Thooft & Labouchère* (p. 263), at the corner of Sophia-Plein and Reguliers-Brêe-Straat (Delft ware); *Focke & Meltzer*, Kalver-Straat, at the corner of the Gedempte Spui (depot of the Rozenburg factory at the Hague). — CIGARS: *Hajenius*, Dam 16, at the corner of the Beursteeg; *Reynvaan*, Doelen-Straat 16, opposite the Hôtel des Pays-Bas; *Huf's Sons*, Nieuwendyk 215; *Weinthal*, *Boele*, shops in several streets.

Money Changers. *Twentsche Bank*, Spui-Straat 142; *Kramer & Co.*, Vygendam, between the Dam and the Dam-Straat (Pl. D, 3); *Anspach & Donk*, Nieuwezyds-Voorburgwal, at the Molsteeg (Pl. D, 3).

Theatres (the larger are closed in summer; booking seats in advance is called 'Plaatsbespreking'; performances usually begin at 8 o'cl.). *Stads Schouwburg* (Pl. D, 5) in the Leidsche Plein. — *Grand Théâtre* (Pl. E, 4), Amstel-Straat, chiefly devoted to the Dutch drama; German performances are sometimes given. — *Park-Schouwburg* (Pl. F, 3; p. 316), near the Park, decorated in the Oriental style, for operas and spectacular pieces. — *Artis-Schouwburg*, *Frascati* (Pl. F, 3; p. 316), operettas and vaudevilles. — *Schouwburg van Lier* (Pl. F, 3), Fransche Laan, in summer only. — *Het Paleis voor Volksvlyt* (Palace of Industry, Pl. F, 5), see p. 315. — *Circus Carré* (Pl. F, 4), on the Binnen-Amstel near the Hooge Sluis, from Oct. to June. — *Salon des Variétés* (Pl. E, 4), in the Amstel-Straat, a popular resort.

Panorama, in the Middellaan (Pl. G, 3), with an exhibition of paintings. — *Panopticum* (Pl. E, 4), Amstel-Straat. Adm. at both 50 c.

Concerts. In the *Concert-Gebouw*, Van Baerle-Straat (beyond Pl. D, 6: see p. 342), in winter on Sun. 2-4 and 8 p.m., Thurs. 8 p.m. (symphony concerts), adm. 1 fl. (no refreshments). — At the *Paleis voor Volksvlyt* (p. 315), in winter on Sun. 1.30 p.m., on Thurs. 8 p.m. (symphony concerts); adm. 50-75 c. (refreshments); operettas and other musical performances are sometimes given here. — In the *Zoological Gardens* (p. 316), on Sun. afternoons and Wed. evenings in summer. — At the *Vondel Park* (p. 342), Frid. evenings in summer. — At the *Tolhuis*, a popular tea-garden commanding a fine view of Amsterdam (p. 344), in summer, occasionally.

Cabs. Per 1½ hr. 60 c. between 7 a.m. and midnight, 1 fl. at night; per hour 80 c. and 1½ fl.; each additional ¼ hr. 20 and 25 c. Two-horse cabs, double fare. Luggage, see p. 303.

Tramways (comp. the Plan). The central stations are the *Dam* (Pl. D, 3) and the *Leidsche Plein* (Pl. D, 5), from which lines diverge in all directions. Another line plies from the *Central Station* (Pl. D. 2) to the *Wesper Zyde* (Pl. G, 5). Fare on all routes 7½ c.; tickets with 'correspondance' ('overstap kaartjes') and return-tickets 12½ c. — STEAM TRAMWAY: 1. From the Wesper-Poort Station (Pl. G. 4, 5) to *Muiden* (p. 346). *Naarden*, and *Hilversum* (p. 363). 2. Viâ *Broek* (p. 346) and *Monnikendam* (p. 346) to *Edam* (p. 346); comp. Pl. E, 1. A small steamer crosses the Y, starting to the S.E. of the Central Station.

Steamboats (comp. *Van Santen's Officieele Reisgids*). *a.* IN THE HARBOUR (Havenstoombootdienst): 1. From near the *Schreyerstoren* (Pl. 52; E. 2) to the *Handels-Kade* (Pl. E-G, 1), then across the Y to the *Koninginnedok* (p. 308), every ½ hr. from 6 to 6 o'cl., except on Sun. and holidays. — 2. From the viaduct at the S.W. corner of the *Oostelyk Station-Eiland* (Pl. E, 2) to *Nieuwendam* (p. 350), every hour from 7-11 and 1-9 (15 c.). — 3. From the viaduct at the S.E. corner of the *Central Station* (Pl. D, E. 2), opposite the Schreyerstoren, to *Schellingwoude* (p. 345), every hour from 6.30 a.m. to 6.30 p.m. (15 c.). — 4. On the *Amstel*, from the Achtergracht (Pl. F, 4), to *Ouderkerk* (at 7, 8.45, and 11 a.m. and 1.30, 4.30, 7.30, and 10 p.m.) and to *Uithoorn* (3-6 times daily), two villages to the S. of Amsterdam. — 5. From the *De Ruyter-Kade* (Kettingveer; Pl. D, 2) to the *Tolhuis* (p. 344), every ¼ hr.; from 10 p.m. to 8 a.m. every ½ hr. (5 c.). — Steamers can be hired for excursions, tariffs to be had from the conductors.

b. OTHER STEAMERS IN HOLLAND: to *Zaandam*, see p. 344; to *Ymuiden* (p. 345); to *Alkmaar* (p. 348), 3 times daily; to *Helder-Nieuwediep* (pp. 349, 350), twice daily; to *Purmerend* (p. 351), 8 times daily; to *Edam*, see p. 346; to *Kampen* and *Zwolle* (p. 355), in summer daily, except Sun.; to *Leyden*, twice daily; to *Rotterdam* (p. 252), daily; to *Hoorn* (p. 351), daily; to *Harlingen* (p. 354), daily. — Excursion-steamers to *Broek*, *Monnikendam*, and the island of *Marken*, see p. 347.

c. FOREIGN STEAMERS: to *Bristol*, calling at *Plymouth*, fortnightly (30*s*.); to *Grangemouth*, twice weekly (40*s*., return 70*s*); to *Hull*, twice weekly (fare 20*s*., return 30*s*.); to *Leith*, twice weekly (40*s*., return 70*s*.); to *London*, four times weekly (20*s*., return 30*s*.); to *Liverpool*, fortnightly. — Also to *New York* (Netherlands-American line), the *West Indies* (every three weeks), *Batavia* (viâ Genoa), etc.

Post Office (Pl. D. 3), in the Damrak, to the N. of the Exchange (Pl. D, 3), until the completion of the new building in the Nieuwezyds Voorburgwal. There are several branch-offices. — **Telegraph Office** in the Nieuwezyds-Voorburgwal (Pl. D, 3), to the N.W. of the New Church.

British Consul, *W. C. Robinson, Esq.*, Prins Hendrik-Kade 188 (office-hours 10-2). — **United States Consul**: *Edward Downes, Esq.*, Doelenstraat 20 (office-hours 10-3).

English Episcopal Church (Pl. 17), Groene Burgwal 12; service at 10.30 a.m.; chaplain, *Rev. James Chambers*. — *Presbyterian Church* in the Begynenhof; service at 10.30 a.m.; minister, *Rev. William Thomson*.

Collections, Museums, Galleries, etc.

Amstelkring Museum (p. 309), daily, except Sat. and the chief holidays, 10-4, Sun. 10 c., week-days 25 c.

Aquarium (p. 316), open the whole day; adm. 50 c. (for visitors to the Zoological Garden 25 c.).

Arti et Amicitiae (Pl. D, 4), in the Rokin, a society of painters founded in 1839. Exhibitions of works of art lent by private individuals occasionally take place here. Adm. 25-50 c.

Blind Institution (p. 312). Wednesdays, 10-12.

Botanical Garden (p. 316), daily, 10-5; admission 25 c.

Cattle Market and *Abattoir*, on the Cruquius road and the Veelan, daily except Sun.; gratuity to porter.

Exchange (p. 310), daily; business-hour 1-2½; admission 25 c.

Library (municipal), on the Singel, near the Heiligenweg, daily 9-4, but in July and August four times a week only, 1-4.

Municipal Museum of Modern Art (p. 340), daily except Tues.; weekdays 10-5 (1st Sept.-30th April, 10-4), Sun. & holidays 12.30-5 (12.30-4 in winter).

Museum Fodor (p. 314), daily, except Tuesdays, from 10 (Sun. and holidays from 11) to 4 (Nov.-Jan. 11-3); admission on Sundays 25 c., on other days 50 c.

Orphanage, Municipal (p. 312), daily, except Sun., 10-12 and 2-4; fee.

**Palace, Royal* (p. 310), daily, 10 to 4 (10-3 in winter), Sun. 12-2; adm. 50 c. (no gratuity), and 25 c. more for the ascent of the tower (*View). Tickets in the Palace itself, at the large hotels, and at the bookshops.

Panopticum and *Panorama*, see p. 304.

Reading Room (*Lees-Museum;* Pl. 42, D 4), well supplied with newspapers; adm. on introduction by a member.

***Ryks Museum* (p. 317), daily, except Mon., 10-5 (in winter 10-4); on Sun. and holidays, 12.30-5. The library and collection of coins belonging to the Museum are open at the same hours.

Seamen's Training School (p. 309), Mon., Tues., Thurs., Frid., and Sat., gratis; closed in August.

**Six's Collection*, see p. 313.

Stadhuis (p. 313), daily, best before or after office-hours (9-4); fee 50 c.

Town Hall, see Stadhuis.

University Library (p. 313), daily 10-3, in July and Aug. 4 times weekly 1-4 p.m.

Willet-Holthuysen Museum (p. 313), weekdays 10-4 (closed on Frid.), Sun. 1.30-4; adm. 25 c., Sat. 50 c.

**Zoological Garden* (p. 316), daily, in summer from 6 a.m. to 10 p.m., but the larger animals not visible after 7 p.m. Admission 50 c.; Aquarium, see p. 305. Concerts, see p. 304.

Principal Attractions: Ryks Museum (p. 317); Municipal Museum (p. 340); the Dam (p. 310); Kalver-Straat (p. 312; especially in the evening); Harbour (p. 308); Zoological Garden (p. 316), returning through the Jewish quarter (p. 316).

Amsterdam, the commercial capital of Holland, lies at the influx of the *Amstel* into the *Y* or *Ij* (pronounced as ī long), an arm of the Zuiderzee which has been formed into an excellent harbour. The town originated at the beginning of the 13th cent., when Gysbrecht II., lord of Amstel, built a castle here (1204) and constructed the dam which has given rise to its name. In 1275 Count Florens V. of Holland granted the town exemption from the imposts of Holland and Zeeland, and in 1311 it was finally united with Holland. In the 14th cent. the town began to assume greater importance, and was sought as an asylum by exiled merchants of Brabant. In 1421 one-third of the town was destroyed by a conflagration, but its prosperity was only temporarily checked. In 1490 the Emp. Maximilian I. gave the city the privilege of using the Imperial Crown as the crest in its armorial bearings. The real importance and prosperity of Amsterdam date from the close of the 16th cent., when the Spanish war had ruined Antwerp, and numbers of enterprising merchants, skilful manufacturers, and distinguished artists were compelled to quit the Spanish Netherlands. Between 1585 and 1595 the town was nearly doubled in extent, and was greatly favoured by Prince Maurice of Orange. The conclusion of peace shortly afterwards (1609) and the establishment of the E. India Company combined to raise Amsterdam

within a very short period to the rank of the greatest mercantile city in Europe. External circumstances, such as the attempt of William II. of Orange to occupy the city with his troops (1650), and the danger threatened by the campaign of Louis XIV. (1672), did not seriously affect the prosperity of the inhabitants. But the importance of Amsterdam began to decline towards the close of the 18th cent., especially in consequence of the war with England in 1780-84. After the dissolution of the Dutch Republic in 1806, Amsterdam became the residence of King Louis Napoleon (1808), and subsequently the third city in the Empire of France (1810-13). Its trade was, however, annihilated by the Continental blockade, and did not begin to revive until the latter half of the 19th cent., especially after the construction of the North Sea Canal (p. 345). At the end of 1895 the population, which was 217,000 in 1795, was 455,000, or, including the suburbs, 480,900 (80,000 Roman Catholics; over 30,000 Jews from Eastern Europe, and 3500 Portuguese Jews). The Merwede Canal, uniting Amsterdam and Utrecht with the Lek and the Merwede, and thus affording a convenient waterway to the Rhine, was completed in 1892.

Amsterdam is the chief money-market in Holland, the seat of the Bank of the Netherlands (one of the leading financial establishments of Europe), and the headquarters of the large shipping companies. In the number of ships that enter and clear the harbour annually (over 1600, chiefly steamers; 3,000,000 tons) Amsterdam is far behind Rotterdam and Antwerp, though as a mart for the colonial produce of the Dutch colonies (tobacco, sugar, rice, spices, etc.) it is one of the first commercial places in Europe. Its industrial establishments are also considerable, including ship-building yards, refineries of sugar and camphor, tobacco and cobalt-blue manufactories, breweries, and diamond polishing mills (p. 317).

The older part of the city is in the form of a semicircle, the diameter being formed by the Y. Canals or 'Grachten' of various sizes intersect the city in every direction, and divide it into 90 islands, which are connected by means of nearly 300 bridges. The depth of water in the Grachten is about 3-3½ ft., below which is a layer of mud of equal thickness. To prevent malarial exhalations the water is constantly renewed by an arm of the North Sea Canal, while the mud is removed by dredgers. Some of the Grachten have been entirely filled up ('gedempt'), as, *e.g.*, recently the *Nieuwe Zyds Voorburgwal*, now one of the main approaches from the new central station to the centre of the town, and part of the *Damrak*. The chief concentric canals within the city are the *Prinsengracht*, *Keizersgracht*, and *Heerengracht* (49 yds. wide), flanked with avenues of elms, and presenting a pleasant and at places a handsome and picturesque appearance. The finest buildings, including many in the peculiar Dutch brick style of the 17th century, are on the Keizersgracht and Heerengracht. Among the influential

architects of that day may be mentioned *Hendrik de Keyser* (1567-1621), *Jacob van Kampen* (1598-1657), and *Philip Vingboons* (1608-1675). The other Grachten (70 in number) are connected with these, and are bordered with handsome rows of houses, constructed of red brick. The *Singel-Gracht*, 6½ M. long,, separates the old town from the new quarters which have sprung up within the last 30 years mainly on the S. side between the Amstel and the Vondel Park, but also, more recently, on the E. and W. sides.

The houses are all constructed on foundations of piles, a fact which gave rise to the jest of Erasmus of Rotterdam, that he knew a city whose inhabitants dwelt on the tops of trees like rooks. The upper stratum of the natural soil is loam and loose sand, upon which no permanent building can be erected unless a solid substructure be first formed by driving piles (14-60 ft. long) into the firmer sand beneath. The cost of the works connected with the bridges, canals, and dykes, is estimated at several thousand florins per day.

a. The Harbour and District enclosed by the Singel-Gracht.

The ***Harbour** of Amsterdam has been subjected since 1872 to a most thorough-going process of alteration, undertaken in connection with the construction of the North Sea Canal (p. 346). Several artificial islands have been formed in the Y, in front of the former Buitenkant (see below), partly at the expense of government, partly at the expense of the city. In the centre, on one of these, lies the new **Central Railway Station** (Pl. D, 2), a large building in the early Dutch Renaissance style (p. 320) designed by *Cuypers*, and opened in 1889. To the E. and W. of this are two other artificial islands, the *Oostelyk Station Eiland* and the *Westelyk Station Eiland*. The *De Ruyter-Kade* (Pl. C, D, E, 2), or quay running along the N. side of these islands, is the starting-place for the steamers to other Dutch ports and to England (p. 305). The large American liners and East Indiamen (visitors admitted) are berthed at the *Handels-Kade* (Pl. F, G, 1), along quay stretching towards the E. The *Westelyk Dok* (Pl. B, C, 1) and the *Ostelyk Dok* (Pl. E, 2), two docks excavated about 1830, are now devoted to the loading and discharging of canal-barges. — On the N. side of the Y are the floating docks of the *Amsterdamsche Droogdok Maatschappy*, which in 1879 were named *Koninginnedok* (Pl. E, 1) in honour of Queen Emma (visitors admitted; steam-ferry, see p. 305).

Skirting the N. side of the town runs the Prins Hendrik-Kade (Pl. D, E, F, 2), originally called the *Buitenkant*, and re-named in 1878 in honour of Prince Henry of the Netherlands, a bust of whom was erected in 1883 near the Victoria Hotel. This used to be the starting-place of the deep-sea steamers, before the quays of the E. and W. docks were built. It is flanked with numerous quaint old houses and magazines, and hard by is the low *Schreyerstoren* (Pl. 52; E, 2), built in 1482, which derives its name ('criers' tower')

from the tears shed by persons parting from their relatives and friends. The Roman Catholic *Church of St. Nicholas* (Pl. D, 2), built in 1886, with two towers on the façade and a domed tower over the crossing, enhances the picturesque effect.

The former church of this name (Pl. 32; D, 2), Oudezyds Voorburgwal 40, corner of the Heintje Hoeksteeg, dates from the period when public Rom. Cath. worship was forbidden in Holland, and its exterior is like a private house. The interior is now fitted up as the **Museum Amstelkring** (adm., see p. 305), and contains Rom. Cath. antiquities, paintings, engravings, coins, etc. The 'Old Hall' dates from the beginning of the 17th century. The nave of the church occupies three stories.

Farther to the E. on the Prins Hendrik-Kade (No. 131) is *Admiral de Ruyter's House*, with his portrait in relief on the gable. — A little farther back, on the Oude Schans, is the old *Montalbaans Tower* (Pl. 44; E, 3). — At the end of the quay is the *Kweekschool voor de Zeewaart* (Pl. 41; F, 2), or *Seamen's Institution*, founded in 1785, in which boys are educated for the merchant-service (adm., see p. 306). The present building was erected in 1880, in the Dutch Renaissance style, by W. and J. L. Springer. — Beyond the Nieuwe Heerengracht is the *Zeemanshuis* (Pl. F, 2), or sailors' home. A bridge leads hence to the N. to the *Royal Dockyard* (Pl. F, 2).

The *Entrepôt Dok* (Pl. F, G, 3; entrance, Pl. 50), a few yards to the S., forms the custom-house harbour and bonded warehouses of Amsterdam. The magazines on the N. side of the canal are destined exclusively for the products of the Dutch E. Indian possessions. — Zoological Garden, to the S. of the Entrepôt Dok, see p. 316.

From the Schreyerstoren the Geldersche Kade leads S. to the Nieuwe Markt (Pl. E, 3), with the *Fish Market* (Pl. 58), which presents a lively scene during the morning hours. Adjacent is the *St. Anthonieswaag* (Pl. 53), or old weigh-house, built as a town-gate in 1488-1585, long used by different guilds and now occupied by the Municipal Archives. The unaltered room of the masons' guild is interesting.

A little to the W. is the **Oude Kerk** (Pl. D, 3), a Gothic edifice, erected about the year 1300, and measuring 98 yds. in length by 71 in breath. (Custodian on the E. side, No. 76; 25 c. each pers.)

The Interior is supported by 42 slender round pillars, and covered with wooden vaulting. To the right by the entrance is a window containing the armorial bearings of all the burgomasters of the city from 1578 to 1767; in the second window the recognition of the Netherlands by Philip IV. (p. xxxii). The beautiful stained glass in the windows of the Lady Chapel, dating partly from 1555, represents scenes from the history of the Virgin (Death, Adoration of the Magi, Visitation, and Annunciation), by *Pieter Aertsen* ('Lange Pier'). The monument of *Admiral Van Heemskerck*, by one of the central pillars, bears an old Dutch inscription, alluding to his having twice endeavoured to discover a more direct route to the E. Indies by the Arctic Sea. He fell in 1607 at the victorious Battle of Gibraltar. The church also contains monuments of Admirals *Van der Hulst* (d. 1666), *Sweers* (d. 1673), *Van der Zaan* (d. 1669), and *Jansz* (d. 1633), of *Marshal Wirtz* (d. 1676), and of the poetess *Lucretia Wilhelmina van Winter* (d. 1705).

From the Oude Kerk we proceed through the *Warmoes-Straat*, or

across the filled-in portion of the *Damrak Canal* (Pl. D, 3), to the **Dam** (Pl. D, 3), a large square, forming the focus of the business life of the city. It owes its name to its position on the W. side of the old embankment with which the foundation of the city is traditionally connected. The Dam is surrounded by the Exchange, the Royal Palace, the Nieuwe Kerk, and several private houses, and it is the centre from which the principal streets diverge. It is also the central point of the tramway-system (p. 305).

On the N.E. side of the Dam rises the **Exchange** (*Beurs;* Pl. D, 3; adm., see p. 305), a handsome structure with an Ionic colonnade, resting on a foundation of 3469 piles, completed in 1845. During one week in August or September the Exchange is converted into a playground for boys, whose delight on these occasions is unbounded. The tradition is, that boys playing here were once instrumental in discovering a conspiracy of the Spaniards against the city of Amsterdam in 1622, and that this privilege was accorded to the children of the citizens in commemoration of the incident.

In the centre of the Dam rises a lofty monument, erected in 1856 to commemorate the fidelity of the Dutch during the Belgian Revolution in 1830-31, and known as *Het Metalen Kruis*, after the war-medals struck at the time. The sandstone statue of Concordia, on a hexagonal base with a lofty square pedestal, is by L. Royer.

The **Nieuwe Kerk** (Pl. D, 3), a late-Gothic cruciform structure with ambulatory and radiating chapels, was erected in 1408-70, and restored after fires and outrages in 1578 and 1645. It is one of the most important churches in Holland. Of the W. towers, which were begun in 1565, one was left uncompleted after the fire of 1645.

The Interior (sacristan at Dam, No. 6; adm. 25 c. each pers.) is covered in the nave with a vaulted wooden ceiling, and in the aisles with stone cross-vaulting, and contains remnants of some fine old stained glass, representing the raising of the siege of Leyden (p. 289). The pulpit, by *Vinckenbrinck*, executed in 1649, is beautifully carved. The nave is separated from the choir by a fine brazen screen, 13 ft. in height. The place of the high-altar is occupied by the monument, by R. Verhulst, of the celebrated *Admiral de Ruyter*, who died in 1676 of wounds received at the victorious Battle of Syracuse. On a pillar in the choir is the bust of *Admiral Walter Bentinck*, who fell in the naval battle near the Doggerbank in 1781. Another monument is to the memory of *Admiral Johann von Galen*, who died in 1653 at Leghorn, of wounds received in the naval battle near that town. The monument of *Admiral Van Kinsbergen*, to the left of the entrance to the church, by *F. J. Gabriel*, was erected in 1819. Opposite to it is the monument of the gallant *Lieut. Van Speyk*, who in 1831 'maintained the honour of his country's flag at the cost of his life' by blowing up his gunboat that had run ashore near Antwerp, in order to keep it from falling into the hands of the Belgians. A pillar in the S. aisle, adjoining the screen, bears an inscription to the memory of *Joost van den Vondel* (d. 1679; p. 342), the Dutch dramatist.

The ***Royal Palace** *(Het Paleis)* was begun by *Jac. van Kampen* in 1648 as a town-hall, during Burgomaster Tulp's mayoralty, and substantially finished in 1655 at a cost of eight million florins. It rests on a foundation of 13,659 piles; length 88 yds., width 69 yds., height of tower (containing chimes) 187 ft. It was pre-

sented by the city to King Louis Napoleon as a residence in 1808. The massive and sober building was admirably adapted for a town-hall, but standing in the open market-place and having no principal entrance, it is unsuitable for a palace. The gables are embellished with well-executed reliefs by *Artus Quellin the Elder*, celebrating allegorically the glories of the great commercial city and 'queen of the seas'. The vane on the tower represents a merchant-vessel. The whole arrangement and fitting up of the interior also carry us back to the days when the representatives of a wealthy and powerful municipality congregated here. All the apartments are richly adorned with sculptures in white marble by *Artus Quellin* and his assistants, which produce a very imposing general effect, while the details exhibit great vigour of execution and duly-restrained picturesqueness of treatment (terracotta model in the Ryks Museum, p. 319).

The Entrance (adm., see p. 306) is at the back of the building in the Voorburgwal. We ascend the staircase to the first floor and enter the North Gallery, the walls of which are lined with white marble. The gallery is now divided into three rooms, the first of which contains figures of Jupiter and Apollo, by *Artus Quellin*. In the second room, above the doors leading to what were originally the secretary's office and the room for marriages, are reliefs emblematical of Discretion and Fidelity. The third room is adorned with statues of Mercury and Diana, by *A. Quellin*.

We now pass through a vestibule, in which is a statue of Psyche, by *Barzaghi*, to the Royal Apartments, which are sumptuously fitted up with heavy silk hangings and furniture in the style of the First Empire. — [The two first rooms are closed at present; *viz.* the Queen's Bed Room, with a richly painted ceiling by *Cornelis Holsteyn* and a handsome chimney-piece, above which is a large picture by *N. de Helt-Stocade*, representing Joseph and his brethren; and the Audience Chamber, originally the burgomaster's room, containing Marcus Curius Dentatus as a husbandman, one of the largest pictures by *Govert Flinck*; Fabricius in the camp of Pyrrhus, by *Ferd. Bol*, and a ceiling also by *C. Holsteyn*.] — The Aides-de-Camps' Waiting Room contains a ceiling-painting by *J. G. Bronchorst* and an elaborately executed chimney-piece. The painting above the latter, by *Jan Livens*, represents the Consul Suessa ordering his father to dismount to do him reverence. — The old court-room, called the Vierschaar, which we inspect from a gallery with a ceiling by *J. G. van Bronchorst*, is adorned with a fine frieze supported by Caryatides, emblematical of Disgrace and Punishment. The reliefs of the frieze represent Wisdom (the Judgment of Solomon), Justice (Brutus ordering his son to execution), and Mercy (Zaleucus suffering one of his eyes to be put out for his son). The walls are covered with white marble.

The yellow Tea Room, with a ceiling painted by *N. de Helt-Stocade* (1655) and an elaborate chimney-piece, contains a Florentine mosaic cabinet and a rich service of Sèvres. — The Small Dining Room contains *Bronchorst's* masterpiece, Jethro counselling Moses to appoint judges from among the people to share his labours (Exodus xviii). Opposite is Solomon's Prayer, by *Govert Flinck*. On the side wall, between the huge chimney-pieces, is a picture by *Jac. de Witt*, Moses choosing the 70 elders. The clever deceptive paintings (imitations of sculptures) above the doors are by the same master.

The Large Dining Room, formerly called the South Gallery, is also richly adorned with white marble. The four statues, Saturn and Cybele, Mars and Venus, correspond to those in the North Gallery, and like them are by *Art. Quellin*, who received 900 florins for each. Above the doors which formerly led to the chambers for cases of bankruptcy and marine-insurance are two fine reliefs, one representing the Fall of Icarus,

with an ornamental moulding of rats and mice gnawing empty boxes and papers, and the other Arion on the Dolphin.

The Queen's Room contains a painting by *Jan Livens*, representing Prudence, Justice and Peace. — In the Throne Room the chief decorations are the handsome chimney-piece and a painting by *Ferd. Bol* of Moses on Mount Sinai, both of which, however, are unfortunately concealed by the canopy over the throne.

The magnificent Reception Room is one of the largest halls in Europe, with a roof unsupported by columns, being 100 ft. in height, 39 yds. long, and 19 yds. broad. The walls here also are entirely lined with white Italian marble. In the centre of the marble floor is a representation of the firmament, inlaid in copper, which, however, is covered by a thick carpet manufactured in Deventer (p. 360) and is not shown to the public. Above the entrance to the throne-room is a representation of Justice, with Ignorance and Quarrelsomeness at her feet; to the left is Punishment, to the right a Skeleton (now concealed), and above, Atlas with the globe. On the E. side of the hall, at the top of the chief staircase, is an allegorical figure of the town of Amsterdam, surrounded by Strength, Wisdom, and Plenty. The four arches in the corners were formerly connected with the old North and South Galleries, by means of short marble arcades, of which, however, three are now closed. On the walls of this and the throne-room are flags and trophies taken from the Spaniards and Indians; and the flag used by General Chassé at the siege of Antwerp is also preserved here.

The Tower (ascent not always permitted; tickets, see p. 306) commands an extensive view. The attendant who conducts visitors through the palace leaves them at the foot of the staircase leading to the tower. We ascend to the first landing and follow a somewhat dark passage to a second staircase, leading to the garret. Crossing this we ascend a flight of wooden steps and reach a closed door on which we knock.

In the Voorburgwal, behind the palace, the new *Post Office*, from designs of C. H. Peters, is now being built.

At the corner of the Dam and the Kalver-Straat is the building of the **Zeemanshoop** ('seaman's hope'; Pl. 59, D 3), a society consisting of upwards of 600 members, many of whom belong to the best families of Amsterdam. Every captain belonging to the society flies a small red flag at the main, bearing his number on the lists of the society, by which his ship is easily identified by fellow members.

The Kalver-Straat (Pl. D, 3, 4), which leads southwards from the Dam, is one of the chief thoroughfares of the city, and contains numerous fine shops, restaurants, and cafés. In the evening the traffic increases to a remarkable extent, and carriages are then excluded. About halfway along the street, the St. Lucien Steeg leads to the right to the old Convent of St. Lucia, now the *Municipal Orphanage* (Pl. 4; D, 4), entered by the gate No. 27 (adm., see p. 306). The regents' room contains paintings by J. Backer, Jur. Ovens, A. de Vries, etc.; the court, with its open colonnade and frieze in relief is also interesting. — Farther on, the Begynensteeg, diverging to the left, leads to the *Begynenhof* (Pl. 3), a building of the 17th cent. (comp. p. 343), with another entrance in the Spui. — The Kalver-Straat passes the Spui and ends farther on in the *Sophia-Plein* (p. 313).

Since the conversion of the original town-house into the palace, the old Court of Admiralty, in the Oudezyds-Voorburgwal, has

served as a **Stadhuis** (Pl. D, 3; adm., p. 306). Most of the paintings and other works of art formerly here have been transferred to the Ryks Museum (p. 317); the council hall, however, and the burgomaster's room contain some noteworthy paintings by F. Bol, J. Backer, G. Flinck, etc.

The municipal **University**, or *Athenaeum Illustre* (Pl. 57; E, 4), occupies an old Gasthuis (p. xxviii), and is entered from the passage between the Oudezyds-Voorburgwal and the Kloveniers-Burgwal. It contains some excellent old portraits of eminent scholars. A new Aula or hall, physical and chemical laboratories, etc., have recently been built. There are about 50 professors and 600 students. The Botanic Garden (p. 316) belongs to this institution.

The *University Library* (Pl. 2; D, 4; adm., see p. 306) contains about 100,000 printed volumes, including the Rosenthal Collection of 8000 books on Indian literature. It also possesses numerous valuable MSS. (Cæsar's Bellum Gallicum of the 10th cent.; Syriac New Testament; a Sachsenspiegel of the 14th cent.; letters of Dutch scholars).

From the Kloveniers-Burgwal (Pl. E, 4), where the *Royal Academy of Science* finds accommodation in the 'Trippenhuis', the *Doelen-Straat* runs to the S. to the bridge between the Rokin and the Binnen-Amstel, leading to the Sophia-Plein (Pl. D, E, 4), in which rises the picturesque old *Mint Tower*. From the Sophia-Plein the Kalver-Straat (p. 310) runs to the W., and the *Reguliers-Brêe-Straat* to the E. to the Rembrandt-Plein.

In the Rembrandt-Plein (Pl. E, 4) rises the *Statue of Rembrandt*, in bronze, designed by Royer, and erected in 1852. Rembrandt's house, see p. 317. — The Rembrandt-Plein is adjoined on the S. by the Thorbecke-Plein (Pl. E, 4), which is embellished with a statue, by Leenhoff, of *Joh. Rud. Thorbecke* (d. 1872), long the leader of the liberal party in Holland.

In the neighbourhood, at Heerengracht 605, on the N. side, between the Utrechtsche Straat and the Binnen-Amstel, lies the **Willet-Holthuysen Museum** (Pl. E, 4; adm., see p. 306), a private house bequeathed to the town in 1895, with 'empire' furniture of the beginning of the 19th cent., silver-plate, porcelain, glass, etc.

Also in the Heerengracht, No. 511, N. side, near the corner of the Vyzel-Straat, is the **House of Herr J. P. Six,** containing a celebrated *Gallery of Paintings, most of which passed directly from the easel into the possession of the Six family. Part of the collection formerly in this gallery came by inheritance into the hands of the Van Loon family and was sold at Paris in 1877 for the sum of 1,500,000 florins. The founder of the whole collection was *Jan Six* (1618-1702; Burgomaster of Amsterdam from 1691 till his death), long the friend and patron of Rembrandt, Jan Livens, and Gov. Flinck. Amateurs are kindly admitted to the Six collection on sending in their cards. Visitors give a small fee or a contribution for a charitable purpose (see p. xxvi).

The names of a few of the more important works are given here.
Anteroom: *P. Potter*, Equestrian portrait (1653); *Aert van der Neer*, Moon-

light scene. — Dining Room: *Terburg*, Girl writing; *L. Bakhuysen*, Two sea-pieces; *Nic. Elias*, Portrait of Professor Nic. Tulp (p. 273); *Gov. Flinck*, Isaac blessing Jacob; Two *Miniatures of 1655, perhaps by *Rembrandt* (?), representing Six, and his wife Margaretha Tulp (aged 21), daughter of the professor, in the year of their marriage.

Principal Room. To the right, by the window: **Rembrandt*, Portrait of Burgomaster Six, the head completed, the rest broadly sketched in a masterly manner (1656); opposite, **Rembrandt*, Anna Six, mother of the burgomaster, at the age of 57 (1641). — Adjoining the first picture: *Troost*, Two conversation-pieces; *Berck-Heyde*, The Heerengracht in the middle of the 17th cent.; *A. van de Velde*, View of Scheveningen; **Jan Steen*, Girl eating oysters; *Frans Hals*, Portrait of a man; **Rembrandt*, The physician Ephraim Bonus, a Portuguese Jew, painted in 1647 (8 in. in height); *Wouverman* and *Ruysdael*, The ford; *Wouverman*, Market; *Nic. Maes*, A child of the Six family; *Potter*, Cattle, with a milkgirl washing a pail in the foreground (1647).

Upper Floor (small room lighted from the roof). To the right of the door: *P. de Hooch*, Interior; *Wouverman*, Stable; *N. Berghem*, Moor offering a lady a parrot (Othello?); *N. Maes*, The listener; **G. Dou*, Dentist; **Cuyp*, Dutch fleet; above, *Mierevelt*, Four portraits; *Both*, Fisherman. — On the back-wall: *Ruysdael*, Winter-landscape; **A. Cuyp*, Moonlight on the sea; *A. van de Velde*, Brown cow; **Metsu*, Woman selling herrings; *Berchem*, Forest-scene; *Adr. van Ostade*, Fish-seller (1672); **Hobbema*, Forest-scene; *A. de Lorme*, Groote Kerk at Rotterdam; *A. van Ostade*, Interior of a peasant's house; *A. van de Velde*, Cow drinking. — Third wall: *Ruysdael*, Swedish landscape; **Jan van der Meer van Delft*, Street in Delft, Peasant woman with a milk-pail; *Hondecoeter*, Dead turkey, Goose and hare; *S. Koninck*, Scholar working by candle-light; *Everdingen*, Winter-scene; *Ruysdael*, Norwegian scene; **Jan Steen*, Wedding-feast (1653); *G. van den Eeckhout*, The woman taken in adultery; *Dirck Hals*, Man playing the guitar; *Ochtervelt*, Oyster-party.

The **Fodor Museum** (Pl. E, 5), Keizersgracht 609, was founded by a wealthy merchant of that name (d. 1860). It consists of 161 paintings, about 300 drawings by old masters, and about 100 engravings. Among the paintings are a number of admirable cabinet works by Dutch, Belgian, and French artists. Admission, see p. 306; visitors ring at the door to the left (catalogues 50 and 25 c.; the pictures bear the names of the artists).

Room I. To the right: 122. *S. Beaume*, Monks of the Great St. Bernard; 103. *C. Springer*, Market-place at Haarlem; 156. *Lindlar* (pupil of Schirmer), Lake of Lucerne; 92. *A. Schelfhout* (of whom the gallery contains 14 examples), Beach with fishermen; 45. *B. C. Koekkoek* (of whom there are 6 examples), River-scene; 108, 109. *E. Verboeckhoven*, Cattle; 35. *Karssen*, Dutch town; 90, 94. *A. Schelfhout*, Winter scenes; 46, 47. *Koekkoek*, Landscapes; 116. *A. Waldorp*, Drawbridge over a canal.

Room II. To the right: Several landscapes by *Schelfhout*; *34. *Ch. Immerzeel*, Landscape with cattle; 138. *Th. Gudin*, Fishing-village on the French coast; 114. *Verveer*, Fair at Scheveningen; 125. *Rosa Bonheur*, Landscape with sheep; *128. *Decamps*, Horses at pasture; *93. *Schelfhout*, Stranded ship at Scheveningen; 139. *Th. Gudin*, Early morning at sea; 27. *Gallait*, Woman with two children resting; 121. *Willems*, Studio-scene; 158. *Pettenkofen*, After the duel; 79. *Roelofs*, Dutch landscape; *146. *P. Marilhat*,

Caravan crossing a river; 142. *Guillemin*, Visiting the sick; *152. *A. Achenbach*, Water-mill; 104. *C. Springer*, Dutch town; *124. *Rosa Bonheur*, Team of horses; 58. *H. Leys*, Flemish tavern; 73. *Pienemann*, William III., King of the Netherlands; 140, 141 (farther on), *Th. Gudin*, Spanish coast, Scottish coast; 80. *Ary Scheffer*, Greeks of the War of Liberation; 135. *E. Fichel*, Chess-players and the letter of introduction; 157. *Robert-Fleury*, Palissy the potter; 81. *Ary Scheffer*, Christus Consolator (Luke IV, 18); 25. *Dubourcq*, Nero's tomb on the Via Cassia near Rome; *147. *Meissonier*, Monk by a death-bed (bought in Paris in 1853 for 1937 fl.); 37. *H. F. ten Kate*, In church; 96. *Scholten*, Dead horse; 38. *N. de Keyser*, Francis I. in the studio of Benvenuto Cellini; 26. *J. L. Dyckmans*, Woman plucking a fowl; 111. *C. Verlat*, Fox in the poultry-yard; 131. *Decamps*, Flock of sheep in stormy weather; *Decamps*, 130. Town in Asia Minor, 129. Turkish school; *J. Bosboom*, 15. Administration of the Sacrament in the Groote Kerk at Utrecht, 13 (farther on), Monk playing the organ; 153. *Al. Calame*, Landscape; *157. *Pettenkofen*, Gipsy drinking water; 155. *J. Çermak*, Hungarian woman; 136. *E. Fichel*, Connoisseurs in a studio; 59. *Madou*, Capture of a poacher. Over the door: 74. *Pienemann*, Portrait of the founder of the gallery.

Room III. Landscapes and sea-pieces by *H. Koekkoek*, *Schelfhout*, *Waldorp*, and others. — Among the engravings exhibited here: 39. Rembrandt's 'Hundred Florin' plate (p. lvi), to the left of the chimney-piece.

The Drawings by earlier masters (*Rembrandt*, *Dou*, *A. van Ostade*, *A. van de Velde*, *Rubens*, *Van Dyck*, etc.) and the '*Atlas van Amsterdam*', bequeathed to the city by M. Splitgerber in 1879, are shown on Thurs. and Sat. on application to the 'Museum Bewaarder' (fee 1 fl., devoted to charity).

The Church of the Remonstrants (Pl. 23; C, 2), near the N. end of the Keizersgracht, contains portraits of preachers, by Th. de Keyser, J. Backer, etc. — No. 123 in the same street is the largely attended *Public Commercial School*.

On the S. and E. sides of Amsterdam, on both sides of the *Singel-Gracht* (comp. Pl. and p. 308), which until about 20 years ago, under the name Buiten-Singel, formed the outer girdle ('Umzingelung') of the city, there have arisen entirely new quarters, with wide streets often planted with trees, ornamental squares, and numerous handsome buildings. — In the Leidsche Plein (Pl. D, 5) is the new building of the *Stads-Schouwburg* (p. 304), constructed entirely of stone and iron; to the S.E. is the *Prison*, opposite a *Grammar School*, and farther on, beyond the Singel-Gracht, rises the Ryks Museum (p. 317).

In the Frederiks-Plein (Pl. F, 5) is the **Paleis voor Volksvlyt**, a glass and iron structure by *Cornelis Outshoorn*, with a dome, 190 ft. high, surmounted by a statue of Victory, and a hall, capable of containing 6000 visitors, for exhibitions, concerts and theatrical performances (see p. 304). Behind the Paleis is a large garden, containing a covered **Gallery*, with shops, etc., much frequented

by promenaders. — The adjacent *Hooge Sluis* (Pl. F, 5) commands pretty views on both sides.

The ***Zoological Garden** (Pl. G, 3; admission, see p. 306), popularly called the '*Artis*' (being the property of the society '*Natura Artis Magistra*'), is situated to the S. of the Entrepôt Dok (p. 309), in the N.E. angle of the old town. Laid out in 1838 and several times enlarged, it is now 28 acres in extent. A small guide-plan is presented gratis to visitors at the entrance. Concerts, see p. 304.

The Entrance is in the *Kerk Laan* (Pl. F, G, 3). The large building to the right is the Society House, with a large hall (Restaurant in summer; p. 303). To the left are the camels and llamas; behind are the singing-birds, the parrot-gallery, and the *Reptile House*, which contains large serpents and other reptiles. The arrangements for fish-breeding, also in this part of the garden are interesting (in winter and spring only). Many thousands of salmon and trout are bred here and annually set free in the Dutch rivers. Close by is the *Monkey House*. — Beyond the ponds, which are covered with water-fowl, are the reindeer, kangaroos, bears, chamois, etc., and on the left, the large *Carnivora House*, adjoined by that of the *Elephants*. — Proceeding hence past the Antelope and Giraffe House, we reach the Eagle and Vulture House and the *Ethnological Museum*, containing Chinese, Japanese, and Indian curiosities, and a collection of sea-weeds and corals. Beyond it are the Buffalo Shed, and the *Hippopotamus House* (occupied by elephants at present). In the N.E. angle is a large grotto with a basin of water, fitted up for a pair of sea-lions. — The building in the S.E. corner beyond the deer-park is the **Aquarium**, opened in 1881 (adm., see p. 305). — The older building farther on in the same part of the gardens contains a collection of insects, the valuable library, and a collection of stuffed animals and skeletons in the upper story.

The S. side of the Zoological Garden is skirted by the Middel-Laan (Pl. G, 3), in which are the *Hospice of St. James* (for aged poor of the Roman Catholic faith), the *Panorama* (p. 304), and the *Artis Schouwburg* and *Frascati* theatres (p. 304). On the W. this street ends at a *Park* (Pl. F, 3), which belongs to a private society, and the theatre called the *Park-Schouwburg* (p. 304). — The iron gate opposite the S. side of the Park forms the entrance to the ***Botanic Garden** (Pl. F, 3; admission, see p. 305), commonly known as the 'Hortus', and interesting on account of its numerous species of palms and its Victoria Regia house.

In returning from the E. quarters of the town towards the Dam we may proceed through the Jewish Quarter (Pl. F, E, 3), which is still almost exclusively occupied by Jews of the poorer classes. The most interesting times for a visit are Frid. evening, 1 hr. before the beginning of the Sabbath, Sat. evening after sunset, and Sun. after 10 a.m. The Jews of Amsterdam possess ten *Synagogues*. The largest is that of the *Portuguese Jews* (Pl. 56; F, 3) in the Muiderstraat, erected in 1670, and said to be an imitation of the Temple of Solomon; it possesses a large number of costly vessels. The persecution of the Jews in Spain during the 14th and 15th cent., in Portugal a little later, and finally also in the Spanish Netherlands, drove many of them to seek an asylum at Amsterdam where complete religious toleration was accorded to them. Many German and Polish Jews also, in order to escape from the persecutions to which

they were subjected in their own countries, flocked to Amsterdam, which they regarded almost as a second Jerusalem. The wealth of the Jewish community still renders it one of the most influential in the city. In the numerous dissensions between the States General and the Stadtholders, the Jews always took the part of the latter. *Baruch Spinoza*, the father of modern philosophy, born at Amsterdam (in the house Waterloo-Plein 41) in 1632, was the son of a Portuguese Jew. *Rembrandt* resided in the Jewish quarter from 1640 to 1656; a simple memorial-tablet marks his house Jodenbrêe-Straat No. 4 (Pl. E, 3; the second house from the bridge).

Amsterdam has from an early period been famous for Diamond Polishing, an art unknown in Europe before the 15th cent., and long confined to the Portuguese Jews of Amsterdam and Antwerp, to whom most of the mills at Amsterdam still belong. The most important are situated in the Zwanenburger-Straat (Pl. 6; E, 4) and the Roeterseiland (on the Achter Graacht, in the E. part of the town; Pl. 6; E, 4). Visitors are generally admitted by M. Koster, Zwanenburger-Straat 12, daily, except Sat. and Sun. from 9 to 3, and by other houses also (fee 50 c.).

b. The **Ryks Museum.

On the groundfloor of the W. wing is a **Restaurant*, which closes ½ hr. after the Museum. Entrances from the Cabinet of Engravings (p. 324) and from Room No. 265 of the picture-gallery, as well as from the street.

The **Ryks Museum** (Pl. D, E, 6), an imposing building covering nearly 3 acres of ground, was erected in 1877-85 from the plans of *P. J. H. Cuypers* in the so-called Early Dutch Renaissance style, retaining numerous Gothic and Romanesque features. The Principal Façade is turned towards the Stadhouders-Kade. The sculptures with which it is adorned are by *Frans Vermeylen* of Louvain and *Bart van Hove* of Amsterdam. The central gable, which is flanked by towers, is surmounted by a statue of Victory by Vermeylen. The alto-relief above the archway, 23 ft. in length, contains an allegorical figure of the Netherlands, surrounded by Wisdom, Justice, Beauty, and Truth, and receiving the homage of the Dutch artists. To the right of the central group are the architects Eginhard (p. 381), Jan ten Doem (p. 370), and Keldermans (p. 135) and to the left, the sculptor Klaas Sluter and early painters Dirk Bouts and Lucas van Leyden; to the extreme right are Rembrandt and his contemporaries, to the extreme left the more modern masters. The reliefs at the sides are allegorical representations of the arts of Painting and Drawing (to the right), and Architecture and Sculpture (to the left). Above these reliefs are allegorical statues of Art and History. The reliefs above the windows refer to the founding of the new Museum. The figures in coloured tiles (designed by *G. Sturm*) symbolize the Dutch towns and provinces, with Amsterdam, the Hague, Haarlem, Leyden, Delft, Dordrecht, and Rotterdam in the centre, as the most celebrated nurseries of art. Below, at the entrances to the left and right of the archway, are statues representing Architecture and Sculpture, Painting and Engraving. The South Façade of the

Museum is ornamented with encaustic painting. Above the archway is a representation of Rembrandt, surrounded by his pupils, painting the 'Staalmeesters' (p. 333). Other paintings represent J. O. Sylvius, J. Decker, J. van den Vondel, J. Zomer; to the left: Prince Frederick Henry, C. Huygens, N. Tulp, and J. Six. — The East Façade has not yet received its decoration. — On the West Façade, in four fields, is depicted a procession of persons celebrated in the history of Dutch art.

The arrangement of the interior of the Museum will be easily understood from the accompanying plans of the groundfloor and first floor. The general director of the Museum is Mr. *B. W. F. van Riemsdyk*, whose dwelling and office are in the house standing at the back of the museum, and built in the same style. The collections are open to the public daily, except Mon. (see p. 306). Visitors may avail themselves of the *Tramways* from the Dam to the Willems-Park and from the Plantage to the Leidsche Plein (comp. p. 305), which pass near the Museum.

Ground Floor.

Entering by the E. portal, to the left of the archway, we first reach the Dutch Museum (*Nederlandsch Museum voor geschiedenis en kunst*; catalogue 1 fl.), which occupies the E. half of the groundfloor and presents an interesting survey of industrial art in the Netherlands from the time of Charlemagne to the beginning of the present century (director, Mr. *B. W. F. van Riemsdyk*).

The *Hall* (sticks and umbrellas given up, to the left) is adorned with a group of David and Goliath, a wooden statue of the Stadtholder William II., models, etc. — To the right is the staircase to the picture-gallery (p. 326); to the left, the entrance to the Domestic Interiors (p. 321). We, however, proceed in a straight direction and descend a flight of steps to the large —

East Court (No. 211), covered with a glass roof and containing *Dutch National Costumes* and the larger objects of the *Military, Naval, and Colonial Collections.* Here we first turn to the left to the —

N. Side. To the right are ten cabinets with specimens of *Dutch National Costumes:* 1. Island of Marken; 2. Dort, Breda 3. Zuid-Beveland; 4. Vollendam; 5. Scheveningen; 6. Nunspeet; 7. Huizen, Zandvoort; 8. Leeuwarden, The Hague; 9. Walcheren; 10. Orphan girls of Amsterdam. Opposite, arranged in three sections, of which the last contains objects belonging to the city of Amsterdam, are the following collections: Fortress-guns of the 17-18th cent.; halberds; shield of tortoise-shell, with a portrait of Prince Frederick Henry; military and sporting pieces with inlaid and chased ornamentation; helmets, armour; small banners of the Dutch provinces in the 17th cent., with coats-of-arms painted on silk. Above are English and Spanish naval flags. In the centre: uniforms belonging to King William III. and his sons; banners, standards;

helmets dating from the first half of the 19th century. Then, uniforms, weapons, and equipments of the Dutch army.

E. Side. To the left, continuation of the above collections. To the right, Room from the house built for himself by the architect *Jacob van Campen* at Amersfoort, with paintings by himself and the motto 'el tado es nado' ('all is vanity'). In the middle is a clumsy model of the Royal Palace (p. 311). In the second room, to the right, is a gaily-coloured group, representing a **Christening in Hindeloopen* (Friesland). — In the S.E. corner: *Dutch Carriages and Sledges*, chiefly of the 17th and 18th cent., some adorned with carving and painting; carriages upon runners, of the kind once common in Holland.

S. Side. *Naval Collection.* Models of naval cannon, dry-docks, windlasses, etc. On the wall to the right, portraits of presidents of the Dutch East India Company; to the left, models of the Company's factories (17th cent.).

W. Side. Naval Collection continued. Model of the E. lock at Amsterdam; relief of the wharfs at Hellevoetsluis; etc. The centre of the W. wall is occupied by a model of the monument erected in Batavia to the Dutch who fell in Acheen (Sumatra) in 1873-80, with a statue by *Bart van Hove*. On the right are captured Indian guns, and on the left guns which belonged to the Dutch East India Co. in the 17th and 18th centuries. In front of the bust of Prince Henry of the Netherlands (p. 308) are two elegant little cannon of 1678 and a handsome piece bearing silver initials and the Saxon arms, presented to the stadtholder William III. (d. 1702). Above are Swedish flags, captured in 1658 by Admiral Wassenaar. On the outer wall are four Dutch flags, presented by King William to the vessels that forced the straits of Simonosaki in Japan on June 11th, 1863. Above, at the corners, are Spanish ship-lanterns.

In the glass cabinet and desk-case beside the reliefs of Hellevoetsluis are the *Relics of the Expedition of Barents and Heemskerck* (comp. p. 309), who explored Nova Zembla in 1595-96 in an attempt to find a N.E. passage to China round the N. Cape. Barents died on Nova Zembla in June, 1597, in consequence of the hardships of the winter spent there; and the relics were discovered in his winter-house on the island in 1871 by Capt. Karlsen, a Norwegian navigator. — Behind is a zinc table found in the Straits of Magellan, which was left there, according to the inscription, by the Dutch vessel Eendracht in 1616.

The glass-case on the other side of the central group contains a costly gun presented to the Dutch by a Javanese prince. Beside it are small field-pieces of the 17th century. Opposite are complimentary gifts to Dutch admirals in recent years.

In the middle of the court is a large collection of *Models of Ships* of different periods.

The following may be mentioned. In the row to the right, 652. 'Mercury', a ship of the line with 58 guns (1747); 1259. 'Elephant', a merchant vessel of 1755. — In the middle row: 651. Man-of-war (70 guns), built in Zeeland in 1698. — In the left row: 663. 'Eurydice', 32-gun frigate, beginning of the 19th century. On the walls are models of turret-ships, monitors, and other modern vessels. Also, on the left wall, 679. Galley built in Holland for Peter the Great of Russia.

In the centre of the E. wall is the stern of the British flag-ship 'The Royal Charles', captured by the Dutch in 1667 in their expedition to Chatham, and broken up in 1673. Below is a portrait of Admiral de Ruyter. Numerous other models of ships and parts of ships are exhibited in the cabinets.

A staircase in the S.W. angle of the court, opposite the entrance, descends to the basement, in which are tombstones (Willem van Schagen, 1473), fragments of architectonic and other sculptures, ornamental stove-slabs, and bells; also, reproductions of the crypts of several ancient Dutch churches. From the same corner of the court another staircase ascends to the **Ecclesiastical Department** of the Dutch Museum, which illustrates the development of ecclesiastical art in the Netherlands, from the Carlovingian period, through the Romanesque, early-Gothic, and late-Gothic periods, to the 17th century. The rooms here are vaulted like churches, and each mode of vaulting is ornamented in the contemporary style.

Room 176. *Carlovingian Period* (8-10th cent.). The architectural features are in the style of a chapel, said to have been built by Charlemagne, on the W. side of the church of St. Servatius at Maastricht. The pavement is a copy of ancient fragments in the minster at Aix-la-Chapelle. The wall-paintings, pillars, vaults, stained-glass, and altar are reproductions of old works. To the right, a sculptured tympanum from the abbey of Egmond, destroyed in 1573, representing Count Dietrich II. of Holland and his wife (?) before St. Peter; below is a carpet woven in imitation of the covering found with the relics of St. Boniface (now in the archiepiscopal museum at Utrecht). Fonts of the 11th and subsequent centuries. Plaster-casts of monuments in Dutch churches.

Room 175. *Romanesque Period* (11th and early 12th cent.). The architectural features and decorations are mainly copied from the abbey-church at Herzogenrath and St. Servatius at Maastricht. The windows are copies of stained glass of the same period. Cast of the shrine of St. Servatius at Maastricht (early 12th cent.).

Room 174. *Gothic Period* (late 12th and first half of the 13th cent.). The architecture is modelled on that of the minster at Roermond (p. 383), and the stained glass (Temptation in the Wilderness and six scenes from the Marriage at Cana) is a reproduction of the famous windows in Notre Dame at Chartres. Casts of tombs in the church at Roermond.

Room 173. *Gothic Period* (middle of the 13th cent.). The architecture is copied from the cathedral of Utrecht (1254-67); the pavement from the minster at Roermond; and the windows from the most ancient stained glass in Cologne Cathedral. Altar with wooden figures and embroidered antependium of the 15th cent.; above it, cast of a cross, used as a reliquary, from Roermond. In the corner, painted wooden groups of the 15th century.

Room 172. *Gothic Period* (14th cent.). The architecture is copied from the church of St. Nicholas at Kampen (1369) and the St. Jans Kerk at 'S Hertogenbosch; the mural paintings from the cathedrals at Freiburg and Mayence, the church of St. Bavo at Haarlem, and the parish-church (now pulled down) at Sevenum; the stained glass from the Butchers' Chapel in the church of St. Nicholas at Kampen; the choir-stalls from the Church of Our Lady (now pulled down) at Edam; and the winged Altar from the church of Kiedrich, near Mayence. Numerous wooden figures and groups of the 15th and early 16th cent., on stands. Three handsome reliefs from the great church at Gouda (about 1530), on the outside of this room.

Room 171. *Gothic Period* (about 1400). The vaulting, windows, etc., are copied from St. Michael's Church at Zwolle (1406); the pavement from St. Servatius at Maastricht; the paintings from the church of St. Nicholas at Venlo. Among the choir-benches on the W. side is the back of the above-mentioned altar from Kiedrich, and to the right and left of it are stands with carved and painted wooden figures and groups, including

good carvings from the organ-case at Naarden (early 16th cent.). On the E. side is an altar with an antependium of the 15th cent., and in the corners are other noteworthy carvings. Under the arch leading to the next room is an original wall-painting of the 14th cent. (under glass).

Rooms 167 and 166. The central pillar is a reproduction from the church at Wouw; the pavement from the cathedral at St. Omer. The architectural features of the *S. Section* (167) are copied from churches at Wouw and at Deventer; the mural paintings from churches at Venlo, at Blitterswyk, and at Tholen. The original of the large wall-painting is in the Dominican church at Maastricht, dating from 1337. Beside the entrance: Engraved copper-tablets from the tomb of Gysbert Willemsz de Raet (d. 1505) in the Church of the Holy Sepulchre at Gouda. Gothic *Pulpit from the convent-church at Uden (end of the 15th cent.); small wooden figure of the Emperor Henry IV. from the church of St. Mary at Utrecht; window copied from the church at Hulst (15th cent.). — Between 167 and 166: Two wings of an altar-piece of the 16th cent. (Circumcision, Adoration of the Shepherds, John the Baptist, and the donor). — In the *N. Section* (166) the painting is copied from churches at Utrecht and at Kampen; window from the tower of the church at Ransdorp (beginning of the 16th cent.). — Three *Cases* contain ecclesiastical vessels, candelabra, censers, monstrances, and chalices, chiefly of the 15th century.

Room 168. Reproduction of the chapel of the Cistercian convent at Aduard, in the province of Groningen, a brick edifice of the early 13th century. The green glazed bricks, with flowers in relief, should be noticed. The wall-painting is copied from the church of St. Martin-des-Champs at Paris, and the stained glass from patterns of the 13th century. — We retrace our steps through Rooms 167 and 166 to —

Room 165. *Church Architecture of the 17th cent.*, in the style of the Protestant churches designed by Hendrik de Keyser (d. 1621) and Vredeman de Vries. The W. (left) stained-glass windows are reproductions of those in the Oosterkerk at Hoorn, the first showing the arms of Alkmaar (1573), the second representing the sea-fight of Hoorn between the Dutch and the Spaniards in 1573. The N.E. window (opposite) from the convent of St. Agatha, has a kneeling portrait of Prince Maurice of Orange. The S.E. window is from the Protestant church at Oostburg. Carved wood pulpit of 1777; model of the organ of the church in the Stroomarkt at Amsterdam before the fire of 1823. — Stand with artistic iron-work.

The following rooms are devoted to **Secular Architecture**, and include a highly interesting series of apartments in the old Dutch style.

Rooms 164, 163. *Council Chamber*, of the end of the 14th cent., the ceiling being an exact copy of that in the town-hall of *Sluis*, dating from 1396. Cast of a chimney-piece (15th cent.), formerly in the castle and now in the town-hall at Bergen-op-Zoom. Large Gothic cupboard, from a convent in Utrecht (14th cent.); above, two pieces of tapestry (end of the 15th cent.). In the centre is a valuable *Collection of Earthenware*, formed by J. P. Six and the Royal Antiquarian Society, with numerous excellent specimens from Dutch and Rhenish factories. Two Gothic cabinets, etc. — Above the entrance is a relief of the Flight into Egypt (15th cent.).

Rooms 162, 161. *Magistrate ' Room of the 15th cent.*, arranged in imitation of a room in the *Town Hall at Zwolle*, built by Master Berend in 1448. The balustrade round the chimney-piece is adorned with original heads (lions, dogs, etc., as shield-bearers), from the ancient Dutch court at the Hague, founded by Charles the Bold. On the walls, Flemish tapestry, from the end of the 15th to the second half of the 16th century.

Case 1 (to the left): Brass, copper, and bronze articles; weights, jugs, and other domestic utensils. — *Case 2:* Tinware; jugs, tankards, table utensils, etc. — *Case 3:* Smith's work of the 16-17th centuries. — *Case 4:* Book-bindings of the 16-18th centuries. — *Case 5:* Caskets in wood, leather, plush, intarsia, etc. from the 16th cent. onwards. — German tiled stove of the latter half of the 16th century. — Gothic cabinets, etc.

Room 158. On the walls are representations of Scriptural scenes, on plaques of Delft porcelain. To the right and left are double-portals of the 17th cent., in carved wood, painted green. — The adjoining room, to the right (kitchen), contains a fine spiral **Staircase* from Cologne (end of the 17th cent.) and wall-panelling in Delft porcelain. — A modern wrought-iron door leads to —

**Room* 157, in which are 20 glass-cases containing the collections of *Glass* and *Jewelry*. On the walls, old tapestry from Middelburg and representations on Delft porcelain.

Glass-Cases 1 & 2. Electrotype reproductions by Messrs. Elkington and Co. (England) of gold and silver works of art. — *Case 3* (by the wall, to the left). Glass, of the 17th century. Opposite —

Case 4. German, English, and Dutch works in silver (17th cent.). Next the window, large silver dish and tankard and other articles, formerly in the possession of Admiral Tromp.

Case 5 (hexagonal revolving stand), in the corner to the left: Limoges and other enamels, 12-17th cent., among them a curious composition, the Judgment of Paris, 1520; fine miniature portraits of the 16-18th cent. — On a table is a silver table equipage in honour of the Herring Fishery, by Andreas Muller of Vlaardingen (1793).

Case 6. *Five reliefs in chased silver, with scenes from the life of General Spinola, by Matth. Melin (ca. 1630), a Flemish master; German bridal-crown of the 17th cent.; *Atlas supporting the globe, in embossed silver by Paul van Vianen (1610); in front, articles formerly in the possession of Admiral de Ruyter.

Case 7 (within a railing). Enamelled gold *Goblet, presented by the Dutch Estates to Admiral de Ruyter, to commemorate the ascent of the Thames by his fleet in 1667 (p. xxxiii); short Singalese sword, with gemmed hilt and golden scabbard; sword of honour with golden scabbard; and other costly articles. — Behind —

**Case 8. Silver Plate* and other valuables belonging to the city of Amsterdam: drinking-horns, including the fine silver drinking-horn of the guild of St. Joris (1566), which appears in Van der Helst's painting of the Banquet of Arquebusiers (p. 329); silver-mounted drinking-horn of the Guild of St. Sebastian, which appears in Van der Helst's painting of the presidents of the Guild (p. 327); corporation chains and batons; five silver-gilt stands for tumblers (1606); ornamental *Dish and goblet, by Adam van Vianen (1664), etc. — By the central pillars, to the right and left: ornaments, clocks, filigree-work, small plaques with reliefs, boxes, etc.

Case 9. Embossed silver-work, chiefly of the 17th cent.; neck-chains, etc. belonging to the archery-guilds; ecclesiastical chalices of the 13-15th and 17th centuries.

**Case 10* (hexagonal revolving case). Sides 1-3: Oriental weapons and trinkets. Side 4: European gems, watches, gold articles, enamels. Side 5: Silver reliefs in embossed work; Holy Family by Paul van Vianen (1611), etc. Side 6: Official insignia and guild badges of the 17th and 18th centuries. — By the window, engraved and cut mother-of-pearl articles.

Cases 11 & 12. Dutch glass with designs cut or engraved with a diamond, chiefly of the 17th and 18th cent., including numerous good examples; Dutch imitations of Venetian glass. — By the window is a case containing watch-cocks, etc.

Case 13. Glass. Dutch goblets of the 17th cent.; painted German goblets Dutch chased and gilded beakers, etc.

Case 14 (hexagonal revolving stand). Small works of art in gold and silver; Dutch spoons, forks, etc. (chiefly of the 17th cent.); chains, needle-cases; book-clasps, shoebuckles; infants' rattles, rosaries, etc.

Cases 15 & 16. Cut glass, used for gifts, etc.; on a black stand in the centre of Case 12 is the so-called 'Hedwig's Cup', said to date from the 13th cent.; cut and moulded glass of a less elaborate kind.

Cases 17 & 18. Collection of glass presented to the museum by various collectors.

In front is a state saddle, embroidered in silver, of the 18th century.

Quitting this room, we turn to the right and enter —

Room 156 (badly lighted, as are also the following rooms 155-151). Wall-panelling in variegated and blue Delft plaques (17th cent.), partly concealed by new cases.

Room 155. Wall-panelling and chimney-piece from Dordrecht (1626). The ceiling (Morning and Evening, probably by Th. van der Schuer, about 1678) is from the bedchamber of Queen Mary of England, consort of William III, formerly in the Binnenhof at the Hague. Gilt-leather hangings and other furniture of the same period.

Room 154. Panelling and chimney-piece from the early half of the 17th cent.; ceiling from the apartments of the Princess Mary Henrietta Stuart, wife of William II., at the Hague. Gilt-leather hangings and other furniture of the same period.

Room 153 represents an apartment in the house of *Constantin Huygens* at the Hague, built by Jacob van Campen in 1634-37, in the style of Louis XIV. The ceiling, by *G. de Lairesse* of Amsterdam, represents Apollo and Aurora.

Room 152. Ceiling from the old palace of the Stadtholders at Leeuwarden (latter half of the 17th cent.); leather hangings, candelabra, etc., of the early 18th century. Glass-case with clothes worn by Prince Ernest Casimir, Henry Casimir, William Frederick of Nassau, and William III. of England. Various other historical curiosities. — Cabinet 152a (adjoining). *Chinese Boudoir* from the Stadtholder's palace at Leeuwarden (latter half of the 17th cent.).

Room 151. Ceiling of the end of the 17th century. Gilt-leather hangings and chimney-piece of the 18th century.

Room 146. Oriental weapons. Case with small bronzes.

Room 147 is in the Gothic style of the 15th century. Panelling and chimney-piece from Utrecht. Ten bronze figures of Counts and Countesses of Holland, of the 15th century. Fine Gothic cupboards. By the window are leaden reliefs of the 18th century.

Room 148. Chimney-piece in the Renaissance style of the 16th cent.; the caryatides are copied from figures dating from the 18th century. The glass-case in the centre contains good wood-carvings of the 15-17th centuries. By the walls a number of reliefs in alabaster.

Room 149. Renaissance panelling, chimney-piece, and bedstead (16th cent.). The central glass-case contains **Ivory Carvings:* head of a crozier (14th cent.); two reliefs, Death of Adonis and Lady playing guitar, by Fr. van Bossuit (1635-92); relief, Satyr family, by G. van Opstal (17th cent.). On the walls and in the recesses are

works of art in porcelain, wax, etc., including large Delft plaques in Wouverman's style (c. 1660).

Room 150. At the window is a small ebony cabinet, a German work of 1631; another, with miniatures, to the right of the entrance, dates from 1600. Above the latter a relief, the Crucifixion, probably an Italian work of the 16th cent. — In the centre of the rear wall is a glass-case with *Terracotta figures of the 17th and 18th centuries; model for the recumbent statue of William the Silent on his tomb at Delft, probably by H. de Keyser. Stained glass of 1600.

Room 150a (to the left). Bedroom of the 17th cent., from a house at Amsterdam.

We now return through Rooms 150-146 to the staircase and the E. entrance (p. 318).

The Western Half of the Ground Floor. — The Western main entrance also gives admission in the first place to a *Hall.* We turn to the right and enter —

Room 203, which contains the important and valuable collection of ***Porcelain and Lacquer Work.**

The glass-stands at the window contain Chinese Imitations of Delft Porcelain, farther on Delft Faience, and (last glass-cases) Italian Majolica. — To the right and left of the entrance, in frames, plaques from Tunis; adjacent, to the right, a group of large Chinese and Japanese vases and silk hangings with Chinese patterns (European work of the 18th cent.). — The three central rows of glass-cases contain *Chinese Porcelain*, the most interesting specimens being: Case 2 of the first row, series of white and of reddish-brown '*Bucaro*' *Porcelain;* Case 1 of the second row, *Porcelain* decorated with enamel resembling reliefs (chiefly domestic scenes; two scenes after Watteau); Cases 1 and 2 of the third row, *Blue Porcelain;* Case 3, *Green* and *Crackle Porcelain;* also *Chinese Imitations* of European porcelain; Case 4, *Japanese Porcelain;* Case 5, specimens of the so-called *Royal Blue Porcelain.* — The cases along the S. wall contain *Delft* and other *European Porcelain.* — Several glass-cases in the central rows contain a large collection of *Japanese Lacquer Work.* — In the passage by the N. (window) wall are three models of Dutch houses, one of which, inlaid with tortoise-shell, of the end of the 17th cent., is said to have been constructed for Peter the Great; the two others date from the first half of the 18th century. Glass-case with Chinese ivory carvings; etc.

Room 202. Collection of **Costumes** (17-19th cent.): large *Collection of ladies' and gentlemen's costumes of the 18th cent., in admirable preservation; musical instruments of the 16-19th cent.; toys. — Adjoining this room on the S. is the —

***Cabinet of Engravings** (*Prentencabinet;* Rooms 198,197), which contains an extensive and highly valuable collection, chiefly of works by Rembrandt and his contemporaries and pupils. The collection comprises about 150,000 plates, more than 400 albums with complete series of the works of different masters, about 400 drawings, a historical atlas of the Netherlands, and a large number of portraits (presented by Mr. D. Franken). The engravings are exhibited round the columns and on stands (the arrangement is frequently changed).

The staircase to the right, at the beginning of the print-room, descends to the *Restaurant* (open 10-5).

The **Library**, to the S. of the Cabinet of Engravings, occupies a projecting wing and extends by an all three stories, the communication being maintained by an elegant iron staircase. The upper rooms contain two *Collections of Coins* (adm., see p. 306).

Adjoining the Cabinet of Engravings on the E., is the **Admirals' Room** (No. 189; badly lighted), subdivided into ten cabinets, and containing portraits of naval heroes, pictures of sea-fights, etc. (chiefly dating from the 17th century).

South Side. To the right, 1st Compartment: 74. *J. A. Beerstraaten*, Naval battle between the Dutch and English on June 11-14th, 1666; 500. *Hilligaert*, Prince Frederick Henry of Orange at the siege of Breda (1637); 786. *N. Koedyck*, Admiral Loncq (?); 843. *J. Lingelbach*, Sea-fight near Leghorn, 1653; 1594. *S. Vrancx*, Siege of Wachtendonk by the Spaniards in 1600. — 2nd Compartment: 875, 874. *J. Lievens*, Admiral Tromp and his third wife; *R. Nooms*, 1034a-d. Views of Algiers, Syracuse, Tangiers, and Tunis, 1033. Sea-fight near Leghorn, 1653; 763. *Th. de Keyser*, Admiral Piet Hein; 1508. *W. van de Velde the Younger*, Captured English ships, June 13th, 1666; 1092. *J. Peeters*, Destruction of the English fleet at Chatham in 1667; 472. *B. van der Helst*, Admiral Kortenaar; 1507. *W. van de, Velde the Younger*, Naval engagement between the Dutch and English, June 11-14th, 1666; 1001. 1002. *J. A. Mytens*, Admiral Tromp and his wife. — 3rd Comp.: 1166. *J. van Ravesteyn*, Col. Nicolaas Smeltzing; *H. de Meyer*, 915. Surrender of the town of Hulst in 1645, no number. Departure of the Spaniards from Breda in 1637; 1491. *E. van de Velde*, Departure of the Spaniards from Bois-le-Duc after its surrender in 1629. Next follow 50 small portraits of princes of the House of Orange-Nassau and generals of the 16th and 17th centuries. — 4th Comp.: 470, 471. *B. van der Helst*, Admiral Aart van Nes and his wife; *J. van Ravesteyn*, 1170. Robert Dudley, Earl of Leicester, 1183. Gaspard Coligny; 40. *L. Bakhuysen*, Embarkation of the Grand-Pensionary Jan de Witt, 1665; 108. *H. Berckmans*. Admiral Adriaen Banckert; 737, 738. *L. de Jongh*, Vice-Admiral Jan van Nes and his wife; 1597. *H. C. Vroom*, Naval battle near Gibraltar, 1607. — 5th Comp.: 71. *K. Beelt*, Dutch herring-fleet; 1572. *S. de Vlieger*. Naval battle between the Dutch and Spaniards on the Slaak, 1631; 69. *A. Beeckman*, Jacatra (now Batavia) on the island of Java; 1127, 1128. *F. Post*, Count John Maurice of Nassau-Siegen, Stadtholder of Brazil (fine carved frame), Brazilian landscape; 1599. *H. C. Vroom*, Return of Houtman, the traveller, 1597.

On the North Side follow some modern paintings, including, in the 2nd Compartment, *Mesdag*, Count and Countess of Limburg-Styrum; 1321. *Schouman*, Expedition to Boulogne in 1804; *C. van Cuylenburg*, 248. Rear-Admiral Willem Crul, 250. Vice-Admiral Zoutman; 1103. *J. W. Pieneman*, General Baron Chassé; 169. *F. de Brakeleer*, Antwerp citadel after the bombardment in 1832; *N. Bauer*. 66. Burning of the Algerian fleet; 68. Bombardment of Algiers by night; 65. Arrival of the combined fleet in the bay of Algiers, 67. Dutch sloops helping the English flagship 'Queen Charlotte' (1816); 1322. *Schouman*, Bombardment of Algiers by the united English and Dutch fleet in 1816; 454. *A. C. Hauck*, Vice-Admiral Zoutman; 249. *C. van Cuylenburg*, Vice-Admiral van Capellen; 1357. *W. Spinny*, Vice-Admiral H. Lynslager. — 3rd Compartment: *W. van de Velde the Elder*, 1504, 1505. Naval battle in the Sound, 1658; *W. van de Velde the Younger*, 1498. Naval battle near Terheide in 1653 (?), 1499. Naval battle near Duins in 1639 (these four are pen-and-ink sketches). — 631. *J. van D(iest?)*, The 'Royal Charles', a captured English flag-ship, being brought into harbour, 1667. — 4th Comp.: *W. van de Velde the Elder* (pen-and-ink sketches), 1503. Embarkation of Admiral Tromp; 1502. Expedition to Chatham in 1667; 1501. Naval battle near Terheide in 1653; 1500. Naval battle near Leghorn in 1653; 1495. Sea-piece. — 5th Comp.: *W. van de Velde the Elder*, 1496. Naval engagement between the English and Dutch, June 11-14th, 1666; 1494. Same subject (pen-and-ink sketch); 1658. *P. Wouverman*, Storming of Koevorden in 1672.

Adjoining the Admirals' Room to the S.W., an Orange Collection will be opened in 1898, containing portraits of princes of the Nassau-Orange house, historical reminiscences, etc.

From the Admirals' Room we next enter two rooms (Nos. 188 and 186 on the Plan) occupied by the **Antiquarian Society** *(Oudheidkundig Genootschap).* The fine old furniture of these rooms dates from the 17th cent.; and they also contain gilt-leather hangings, porcelain, and a few paintings. Among the last are: View of Egmont Castle (16th cent.); portrait of Burgomaster Pieter Dirksz of Edam (1583), surnamed 'Langebaard'; portraits of the 17th century. — We now descend the staircase to the —

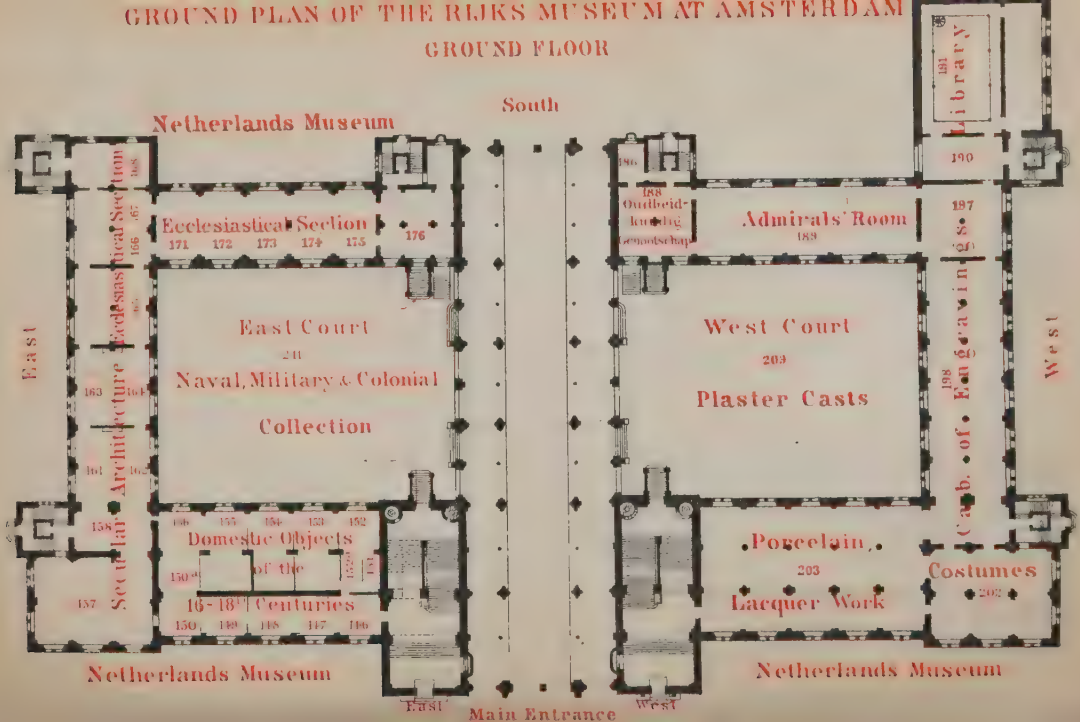
West Court (No. 209), which contains the **Collection of Casts,** the most interesting of which are those from Dutch works of art. On the upper part of the W. wall is the colossal organ-case from the Lutheran church at Amsterdam, with wood-carvings and paintings by Th. Tidemand. The organ-cases from Scheemda and Utrecht are also originals. On the N. wall are the original red terracotta *Models of the sculptures on the Stadhuis (p. 313) by *A. Quellinus*, which are much superior to the marble reproductions.

First Floor.

The staircases in the E. and W. vestibules lead to the first floor, which is almost entirely occupied by the **Gallery of Paintings** *(Schilderyenverzameling).* — Next to that at the Hague, this gallery is the finest in Holland. It was founded by King Louis Napoleon, who caused those works of art belonging to the Prince of Orange that had not been removed to Paris to be collected in the Huis ten Bosch at the Hague (p. 284), and afterwards to be taken to Amsterdam when his residence was transferred to that city in 1808. *Rembrandt's* 'Night-Watch' and 'Staalmeesters' and *B. van der Helst's* 'Banquet', which are still the chief boast of the gallery, were already included in the collection, which has since been greatly increased by purchases, gifts, and bequests. From 1814 until 1885 the gallery occupied somewhat cramped quarters in the Trippenhuis (p. 313). On the building of the new museum the royal collection was increased by the addition of the *Van der Hoop Collection* (with its cabinet-pictures by *Jan Steen*, *G. Dou*, *Hobbema*, etc.), and of about 160 corporation and regent pieces from the Stadhuis, the Huiszittenhuis, etc., which convey an admirable idea of the industrious and cheerful race that waged war with the might of Spain during the 16th and 17th centuries. The modern pictures from the Pavilion at Haarlem and various other modern works purchased by the state were also transferred hither. The gallery now contains over 1700 works, including a considerable proportion of mediocre canvases interesting to few but students and historians of art. Alterations in the arrangement of the pictures are remarkably frequent, probably due to some extent to the poor lighting of many of the rooms, which renders it difficult to accord good positions to all the

GROUND PLAN OF THE RIJKS MUSEUM AT AMSTERDAM

GROUND FLOOR



GROUND PLAN OF THE RIJKS MUSEUM AT AMSTERDAM

FIRST FLOOR

South

PICTURE GALLERY

West

East

Library

Modern Pictures

Modern Pictures

Museum van der Hoop

Night Watch

Rembrandt Room

Gallery of Honour

Corporation & Regent Pieces

Vestibule

International Room

Depot

Dutch Masters of the 15th-16th & 17th Cent

Dupper Room

Van de Poll Room

Portrait Room

works that deserve them. The illustrated catalogue, by *A. Bredius* (1 fl.), and photographs of the principal paintings are sold in the vestibule.

The large VESTIBULE, which we enter first, is adorned with fine stained-glass windows, executed by *W. J. Dixon* of London. The three middle windows refer to the chief periods of Painting, Architecture, and Sculpture, and the two side windows to the other Arts and to Science, while the twelve upper panes represent the various professions and trades, the seasons, months, etc. The walls are hung with large tapestries, including three Flemish pieces of the 15th cent. (representing the Creation, Incarnation, and Redemption), and with a few paintings. The vestibule also contains busts of eminent Dutchmen.

From the Vestibule we first enter the large **Hall of Honour**, which occupies the central portion of the building, and is divided into four cabinets on each side.

To the right. CABINET 1. (No. 247 H.). To the right, 474. *Barth. van der Helst*, Gerard Bicker, Judge of Muiden; 1280. *Dirck Santvoort*, Dirck Bas, Burgomaster of Amsterdam, and his family; 473. *Van der Helst*, Andreas Bicker, Burgomaster of Amsterdam. — 660. *Melch. d'Hondecoeter*, The philosophical magpie; above, 36. *F. Bol*, Mother and two children; 31. *J. A. Backer*, Six Regents of the Huiszittenhuis; 661. *Hondecoeter*, Courtyard. — *724. *Karel du Jardin*, Five directors of the House of Correction sitting and standing at a table, and a servant, 1669. The connoisseur will be surprised to find this fine corporation-picture painted by the well-known painter of pastoral subjects.

CABINET 2 (246 G.). To the right, no number, *Frans Hals*, Portrait of Luc. de Clerq and his wife; between, *441. *Frans Hals*, The artist and his wife in a garden; above, 676. *G. Honthorst*, Mocking of Christ. — 1463-67. *W. van Valckert*, Five scenes from the foundling hospital of Amsterdam (beginning of the 17th cent.); 1605. *J. Weenix*, Poultry ('the country-house'); *665. *Melchior d'Hondecoeter*, Pelican, ducks, and peacock ('la plume flottante').

No one has painted cocks and hens, ducks and drakes, and especially chickens, so perfectly as Melchior d'Hondecoeter. He paints such families with insight and sympathy, as Italians paint the mystical Holy Family; he expresses the mother-love of a hen as Raphael expresses the mother-love of a Madonna . . . . Of the eight pictures by Hondecoeter in the Museum of Amsterdam, 'the floating feather' is the most famous. The faintest breath of wind would blow it away'.

Burger. Musées de la Hollande.

CABINET 3 (245 F.). To the right, 468. *Barth. van der Helst*, Four presidents of the St. Sebastian Arquebusiers, seated at a table and examining the plate belonging to the guild; to their left is a maid-servant, carrying a large drinking-horn (1653; p. 322); above, 873. *J. Livens*, Peace (allegory); to the right, *J. D. de Heem*, Flowers and fruit; to the left, 961. *A. Mignon*, Flowers. — *883. *N. Maes*, The dreamer; 332. *N. Elias*, Banquet of Capt. J. Backer's

company; 768. *Thomas de Keyser*, Capt. J. de Vries's company; 669. *G. Honthorst*, The merry fiddler. — 1281. *D. Santvoort*, Manageresses of the Amsterdam House of Correction (1638); 335. *N. Elias*, Four managers of the House of Correction, with a beadle (1628); above, 365. *Govert Flinck*, Four officers of the Kloveniersdoelen (1642).

Cabinet 4. (244 E.). To the right, 142, 143. *F. Bol*, Managers and Manageresses of the Lepers' Hospital; 36, 37. *Jan de Baen*, The ambassador Hieron. van Beverningk and his wife (1673), in a beautifully carved frame; 337. *Elias*, Capt. Raephorst and his company; 124. *H. Bloemaert*, Winter (allegory); *769. *Th. de Keyser*, Dutch family. — 1506. *W. van de Velde the Younger*, The Y (harbour of Amsterdam). We now visit the other side of the hall.

To the left. Cabinet 5. (No. 244A). To the right, 252. *A. Cuyp*, Landscape with cattle; 1046. *J. van Ochtervelt*, Regents of the Lepers' Hospital; 1282. *D. Santvoort*, Regent-piece (1643); 409. *J. van Goyen*, View of Dordrecht; 476. *B. van der Helst*, Portrait; *1227. *J. van Ruysdael*, Waterfall; 971. *N. C. Moeyaert*, Regent-piece (1640); 826. *C. Lastman* and *A. van Nieulant*, Arquebusiers on the way to Zwolle to repel the Spaniards, 1623; 476. *B. van der Helst*, Portrait; 222. *A. Camerarius*, Christ and the centurion; 475. *B. van der Helst*, Portrait. — 342, 343. *N. Elias*, Portraits; 1589. *C. van der Voort*, Corporation-piece.

Cabinet 6. (No. 245 B). To the right, no number, *N. Maes*, Grace before meat; *C. van der Voort*, Portrait; *M. d'Hondecoeter*, 662. Duck-pond, 663. Hen protecting its chickens. — 361. *G. Flinck*, Isaac blessing Jacob; 253. *A. Cuyp*, Poultry fighting; 970. *N. C. Moeyaert*, Choosing a suitor; to the left, 664. *M. d'Hondecoeter*, The menagerie. — Above —

*362. *Govert Flink*, Arquebusiers of Amsterdam celebrating the conclusion of the Peace of Westphalia (16½ ft. by 8½ ft.), the artist's greatest work, painted in 1648.

The scene is divided into two groups: the figures to the left, nine in all, are issuing from the guild-house; at their head, in black velvet, with a white scarf, is *Captain Jan Huidecoper van Maarseveen*; behind him is *Ensign Nicolaas van Waveren*. At the door is the artist himself. At the other side of the picture are eleven figures, headed by *Lieutenant Frans van Waveren*, dressed in black, with a blue scarf, who appears to be congratulating the captain.

1606. *J. Weenix*, Game and fruit; 359. *B. Fabritius*, Portrait of the architect Van der Helm, with his wife and child; 140. *F. Bol*, Daughter of Herodias; *1607. *J. Weenix*, Game.

Cabinet 7. (No. 246 C). To the right, 407. *J. van Goyen*, View of the Valkenhof at Nymegen; 91. *N. Berchem*, The ferry; 352, 353. *C. van Everdingen*, Portraits. — 366a. *G. Flinck* (formerly ascribed to Rembrandt), Portrait of Receiver-General Jan Uytenbogaert (?); 405. *J. van Goyen*, River-scene; 333. *N. Elias*, Arquebusiers (1645); 926. *M. J. van Mierevelt*, Portrait of the author Jacob Cats; 75. *J. Beerstraaten*, Ruins of the old town-hall at

Amsterdam after the conflagration of 1652; 690. *S. van Hoogstraten* (?), The banquet of Dives; 92. *N. Berchem*, Boaz and Ruth; 33, 34. *J. de Baen*, Portraits of the brothers Jan and Cornelis de Witt.

CABINET 8. (No. 247 D). To the right, 1132. *Paul Potter*, Bear-hunt, much damaged. — 634. *Dutch School* (1660-70), Corporation-piece from Dordrecht; below, 1538. *L. Verschuier*, Arrival of Charles II. of England at Rotterdam in 1660; 1555. *Jan Victors*, Joseph interpreting a dream. — 70a. *A. C. Beeldemaecker*, Return from the hunt (1653); at the sides of the last, 565, 566. *Willem van de Velde*, The secretary of Grotius and his wife; above, 84. *A. van Beyeren*, Fish; above, 1611. *J. B. Weenix*, Game; 830. *A. Leemans*, Still-life. — We now enter the —

***Rembrandt Room** (No. 243), devoted to *Rembrandt Harmensz van Ryn* (b. at Leyden in 1607, d. at Amsterdam in 1669). The glass roof is supported by figures of the four periods of the day standing upon colossal marble columns. The frieze shows the chief dates in Rembrandt's life. Opposite the entrance —

**1246 *Rembrandt's* so-called Night Watch, painted in 1642, the master's largest and most celebrated work (11 by 14 ft.). It represents Captain Frans Banning Cocq's company of arquebusiers emerging from their guild-house ('doele') on the Singel. Comp. p. lv.

In the middle, in front, marches the captain in a dark brown, almost black costume, at his side Lieutenant Willem van Ruitenberg in a yellow buffalo jerkin, both figures in the full sunlight, so that the shadow of the captain's hand is distinctly traceable on the jerkin. On the right hand of the captain are an arquebusier loading his weapon and two children, of whom the one in front, a girl, has a dead cock hanging from her girdle (perhaps one of the prizes). On a step behind them is the flag-bearer Jan Visser Cornelissen. The other side of the picture is pervaded with similar life and spirit, from the lieutenant to the drummer Jan van Kampoort at the extreme corner, who energetically beats his drum. In an oval frame on a column in the background are inscribed the names of the members of the guild. The remarkable chiaroscuro of the whole picture (seen to greatest advantage in the afternoon) has led to the belief that Rembrandt intended to depict a nocturnal scene, but the event represented really takes place in daylight, the lofty vaulted hall of the guild being lighted only by windows above, to the left, not visible to the spectator, and being therefore properly obscured in partial twilight. The peculiar light and the spirited action of the picture elevate this group of portraits into a most effective dramatic scene, which ever since its creation has been enthusiastically admired by all connoisseurs of art. — Each guild member represented paid 100 fl. for his portrait, so that, as there were originally sixteen in the group (comp. the photograph of an early drawing to the left of the entrance), the painter received 1600 fl. for his work. — The painting was successfully cleaned by Hopman in 1889.

To the right of the Night Watch: 767. *Th. de Keyser*, Captain A. Cloeck and Lieut. L. J. Rotgans with fourteen members of their company (1632).

*467. *Bartholomeus van der Helst*, 'De Schuttersmaaltyd', or Banquet of the Arquebusiers ('schutters') of Amsterdam, who on 18th June, 1648, are celebrating the conclusion of the Peace of Westphalia in the St. Jorisdoele, or shooting-gallery of St. George.

The twenty-five 'schutters', life-size portraits, are sitting or standing around a richly-furnished table in brisk and joyous mood. In the right corner is Captain Wits, in black velvet with a blue sash, holding a silver drinking-cup (the original now in the Dutch Museum, p. 322) in one hand, and presenting the other to Lieutenant van Waveren, who wears a handsome pearl-grey doublet, richly brocaded with gold. In the centre of the picture is the ensign Jacob Banning, while to the left a number of other arquebusiers are seen drinking and chatting. The heads are marvellously life-like, and the drawing bold and minutely correct. The details are perhaps more to be admired than the aggregate effect, which is somewhat marred by the uniformly distributed light and the want of contrast. The hands are strikingly true to nature and characteristic of their owners, and it has been not inaptly remarked that if they were all thrown together in a heap there would be no difficulty in restoring them to the figures to which they respectively belong. — A photograph to the left of the entrance shows that the original upper half of the painting is wanting. — Comp. p. lvii.

364. *G. Flinck*, Company of Capt. Albert Bas and Lieut. Lukas Conyn (1645).

To the left of the Night Watch: *444. *F. Hals* (completed by *Pieter Codde*), Capt. Reynier Reael's Company of Arquebusiers (the Lean Company'), an admirable and characteristic work, full of life and vigour, painted in 1637.

*477. *B. van der Helst*, Company of Capt. Roelof Bicker and Lieut. J. M. Blauwe (32 figures; 1639); in point of size and careful colouring it surpasses the Schuttersmaaltyd (opposite). — 1279. *J. van Sandrart*, Company of Capt. van Swieten, acting as escort to Queen Maria de' Medici (1638).

A desk near the entrance contains the so-called '*Golden Book*', containing the record of the opening of the Museum and intended to receive the signatures of exalted visitors.

We next proceed to the left to the E. half of the first floor, passing through the Carlovingian Room (No. 236), an imitation of the building said to have been raised by Charlemagne over the W. chapel of St. Servatius at Maastricht (p. 226), and then enter the —

International Room (No. 235). To the right (S. wall): *Rottenhammer*, 1219. Madonna and Child, with John the Baptist, saints, and angels, 1220. Mars and Venus. — No number, *M. de Vos*, Susanna; 206, 207, 208. *J. Brueghel the Elder*, Landscapes (in 206 the peasants turned into frogs for mocking Latona); 1431. *Garofalo (Ben. Tisi)*, Adoration of the Magi; 314. *A. van Dyck*, Portrait of H. Liberti, organist at Antwerp; 714. *German Imitator of Ribera*, Vanity of earthly things; 996. *Murillo* (?), Annunciation; 551. *Dutch School* (middle of the 16th cent.), Pianoforte-player; no number, Portrait of Corn. Nuyt (d. 1661); 1353. *Spilberg*, Banquet of Capt. J. van de Poll's company (1650); 1472-1483. *Otho van Veen*, Twelve scenes from the revolt of the Batavians against the Romans, purchased in 1613 for 2200 fl. by the States General. — *G. de Crayer*, 244. Adoration of the Shepherds, 245. Descent from the Cross. — 1143, 1144. *Imitator of G. Poussin*, Landscapes; 166. *S. Bourdon*, Betrothal of St. Catharine; 1343, 1344 (farther on). *Frans Snyders*,

Dead game; 1221. *Rubens*, Bearing of the Cross (coloured sketch); 1406. *D. Teniers the Younger*, Village-tavern; above, 1630. *J. Wildens*, View of Antwerp from the landward side (1635; an interesting work); 370. *F. Francken the Younger*, Abdication of Charles V., at Brussels, 1555, an allegorical painting; 1012. *P. Neeffs the Elder*, Interior of the old Dominican church at Antwerp; 1405. *D. Teniers the Younger*, Rest; 1408. *Teniers*, Village fair; 307. *Van Dyck*, Prince William II. of Orange and his wife Mary Stuart (1641), daughter of King Charles I.; 742. *J. Jordaens*, The tribute money (Matt. xvii. 27); 305. *Van Dyck*, Repentant Magdalen; 1245. *D. Ryckaert III.*, Shoemaker's bench; 1013. *P. Neeffs the Elder*, Church interior (light-effect); 1222. *Rubens*, Caritas Romana (studio-piece); 741. *J. Jordaens*, Satyr playing the flute; 1338. *G. Seghers*, Christ and the penitents. — Above, *J. Buekeleer*, Large kitchen-piece; below, Copies after Holbein, etc.

Room No. 228: **Early Netherlandish Masters.** Few of the paintings in this room can be assigned with certainty to definite names. In the middle are several good altar-pieces by unknown masters (about 1530). On the upper part of the walls are corporation-pieces of the 16th cent., by *Cornelis Teunissen* (d. 1557), *Dirck Jacobs* (d. 1567), *Dirck Barentsz* (d. 1592); the oldest (No. 537) dates from 1534. Also, to the right, 403. *Jan Gossaert*, surnamed *van Mabuse*, Philip of Burgundy, Bishop of Utrecht; *761. *Master of the Death of the Virgin* (Cologne; 1512-30), Portrait; 525. *Dutch School* (14th cent.), Picture in memory of the Sieurs de Montfort, who fell in 1345 while fighting the Frisians. — 241. *J. Cornelissen*, Saul and the Witch of Endor (1526); no number, *Geertgen van St. Jans* (Haarlem, end of the 15th cent.), Martyrdom of St. Lucia, 382 (farther on). Allegory of the Atonement; 373. *French School* (c. 1550), Emp. Charles V.; 58. *Dirck Barentsz*, Corporation-piece, known as the 'Pos-eters' or fish-eaters (1566); 541. *Dutch School* (16th cent.), Adonis. — *Jan van Scorel (Schooreel)*, 1333. Solomon and the Queen of Sheba, 1334. David and Bathsheba, 1332. Corporation-piece. — 1331. *J. van Scorel*, St. Magdalen; no number, *Unknown Master*, Five gentlemen and a lady of Naaldwyk.

Room No. 227: **Netherlandish School of the 16th Cent.** On the entrance-wall: 2. *P. Aertsen*, Egg-dance (1557); 1111. *A. Pietersen*, Six syndics of the cloth-hall at Amsterdam (1599): 1660. *J. A. Wttewael*, David and Abigail (1597). — Right wall: *Pieter Lastman*, Christ healing lepers. — 1492. *Es. van de Velde*, Winter pleasures; *A. Brouwer*, 203. Rustic banquet, 204. Rustics quarrelling; 1522. *A. van de Venne*, Prince Maurice at the fair of Ryswyk. — 1521. *A. van de Venne*, 'Fishers of souls', a satirical painting referring to the negotiations with Spain during the twelve years' truce (1609-21); Roman Catholic priests and Protestant preachers in boats let down their nets to catch souls. Among the figures are portraits of the Archduke Albert, his wife Isabella, and

several others. — 1493. *Es. van de Velde*, Landscape. Above are two large corporation-pieces of the end of the 16th cent.; 434. *Corn. van Haerlem*, Massacre of the Innocents.

The **Dupper Room** (No. 226) contains a collection of 64 Dutch paintings, chiefly of the best period (17th cent.), bequeathed to the Museum in 1870 by M. *L. Dupper* of Dort. — Right wall: 188. *Qu. van Brekelenkam*, The mouse-trap; 302. *Corn. Dusart*, Rustic festival; 1148. *A. Pynacker*, Italian scene; 1615. *A. van der Werff*, Entombment; 1664. *Wynants*, Landscape; *1072. *A. van Ostade*, Quack; 251. *A. Cuyp*, Mountain-scene; 1346. *H. M. Sorgh*, Lute-player; 1411. *Terburg*, Portrait of himself; 1486. *A. van de Velde*, Landscape; *1365. *Jan Steen*, Birthday-festival of the Prince of Orange ('Prinsjesdag'), a tavern scene with numerous figures; 1412. *Terburg*, His wife; 275. *G. Dou*, The painter smoking a pipe; 1236. *Sal. van Ruysdael*, The halting-place; 170. *Brakenburgh*, Eve of St. Nicholas; 1373. *Jan Steen*, A toper; 1230. *J. van Ruysdael*, Woodland scene; 44. *L. Bakhuysen*, The Y at Amsterdam; 951. *F. van Mieris the Elder*, Transitoriness; 1579. *A. de Vois*, Lady and parrot. — 20. *J. Asselyn (Krabbetje)*, Cavalry engagement; 1213. *W. Romeyn*, Landscape with cattle; 1372. *J. Steen*, Quack; 98. *J. Berck-Heyde*, Town weigh-house at Haarlem; *506. *M. Hobbema*, Mill; 442. *F. Hals*, The fool with the lute (old copy; original in the possession of Baron Alphonse Rothschild in Paris); 97. *J. Verhagen*, Landscape, with figures by *Berchem;* *1073. *A. van Ostade*, Baker; 1229. *J. van Ruysdael*, Winter-scene; 748. *J. van Kessel*, Woodland scene; 841. *J. Lingelbach*, Camp. — 1509. *W. van de Velde the Younger*, Calm, 963. *Mignon*, Fruit; 790. *Ph. de Koninck*, Landscape; 1531. *A. Verboom*, Cross-roads; 691. *S. van Hoogstraten*, Portrait; 348. *A. van Everdingen*, Norwegian landscape; 408. *J. van Goyen*, The old oaks (with the yellow lights peculiar to this master); 43. *L. Bakhuysen*, Zuiderzee; 962. *Mignon*, Flowers. — 430. *J. Hackaert*, Clearing; 406. *J. van Goyen*, The Meuse at Dort; 1659. *Pieter Wouverman*, Setting out for the chase; 1231. *J. van Ruysdael*, View of Haarlem; 726. *K. du Jardin*, Italian landscape, with cattle; *882. *N. Maes*, Woman spinning, an admirable work in Rembrandt's manner; 1661. *Th. Wyck*, Alchemist; 1347. *H. M. Sorgh*, Storm on the Meuse; 1647. *Philip Wouverman*, Camp. — Round the upper part of the walls are corporation and regent pieces of the end of the 16th and beginning of the 17th cent., belonging to the city of Amsterdam.

The **Van de Poll Room** (No. 225) contains a collection of 52 Dutch pictures of the 17th cent., bequeathed to the Museum in 1880 by *Baron J. S. H. van de Poll.* — To the right, 1534. *Jan Verkolje*, Family concert; 1348. *H. M. Sorgh*, Vegetable-market; 1036. *J. van Noordt*, Portrait; 886, 885. *N. Maes*, Portraits; *306. *A. van Dyck*, Portrait; 1262. *C. Saftleven*, Boors in a tavern; 1136. *Paul Potter*, Landscape with cattle; 189. *Q. Brekelenkam*, A confidential con-

versation. — 338, 339. *Elias*, Portraits; 1268. *H. Saftleven*, Hilly landscape; *1513. *Van de Velde the Younger*, Calm (remarkable for the perspective and the fine effect of the upper atmosphere); **1249. *Rembrandt*, Elizabeth Bas, widow of Admiral Swartenhont (one of Rembrandt's best portraits, finished with the greatest care and delicacy); 1237. *S. van Ruysdael*, Village-inn; 1514. *W. van de Velde the Younger*, Stormy sea. — 102, 103. *G. Berck-Heyde*. Views of Amsterdam; 844. *N. Maes*, Portrait; 291. *H. Dubbels*, Still water; 280. *G. Dou*, Portrait; 765. *Th. de Keyser*, Portrait (1660); *Hondecoeter*, 666. Game, 667. Poultry; 79. *A. Beerstraaten*, Winter-scene in Leyden; 1023. *C. Netscher*, Portrait (1679). — 829. *Sir Thomas Lawrence*, W. F. Mogge-Muilman, founder of the Van de Poll collection; 138, 139. *F. Bol*, Portraits of Roelof Meulenaer and his wife; 952. *F. van Mieris the Elder*, Jacob's dream; 749. *J. van Kessel*, Torrent; *1375. *J. Steen*, Dancing-lesson. — Above are corporation and regent pieces of 1670-1700. — We now enter (in a straight direction) the —

Room of the Anatomical Paintings (No. 220), *i.e.* representations of anatomical lectures and demonstrations, with portraits of the most eminent professors of medicine at Amsterdam in the 17-18th cent. and the contemporary members of the Surgeons' Guild, for whose guild-halls the pictures were painted. The celebrated work of Rembrandt, described at pp. 273, is the most important painting of this series. The earliest specimen (1603) is No. 1109, by *Aert Pietersen*, on the right wall, near the window. Opposite: 766. *Th. de Keyser*, Lecture (1619); 1250. *Rembrandt*, Fragment of an anatomical piece, three-quarters of which were destroyed by fire in 1723; the body is strongly foreshortened and seems to stretch itself as the visitor alters his position (1656). — We leave this room by the same door as we entered, and turn to the right into the —

Portrait Room (No. 214). The portraits are chiefly interesting for their subjects and the costumes. — On each side of the door of the preceding room, 865, 866. *Liotard*, Hendrick Bicker and his wife. — In the room, to the right: 1276. *Sandrart*, Eva Geelvinck; *930. *Mierevelt*, Jan van Oldenbarneveld; 637, 651, 650, 646. Four excellent miniatures of the Bicker family. — 981. *Paul Moreelse*, Portrait of a lady; 725. *K. du Jardin*, Portrait of Gerard Reinst, the art-collector; no number, *J. G. Cuyp*, Madame Trip, née De Geer, (1651); *J. W. Delff*, Paul Corn. van Beresteyn; 978. *P. Moreelse*, Maria van Utrecht, wife of Oldenbarneveld; above, 383, 384. *W. de Geest*, Counts Ernest Casimir and Henry Casimir of Nassau.

**1247. *Rembrandt*, Directors of the Guild of the Clothmakers ('de Staalmeesters', literally 'stamp-masters') in 1661 (painted in 1662). Four of the directors are sitting at a table covered with an Oriental cloth, while a fifth appears to be rising impatiently from his seat. In the background is a servant of the guild. Notwithstanding the simplicity of the colours, the prevailing brown hue of the picture, and the absence of strong light, the master has succeeded in producing what may be

termed his usual poetry of colour, combined with the most life-like fidelity. Compared with these heads, the neighbouring portraits appear cold and lifeless. Comp. also p. lv.

M. J. van Mierevelt, 921. William the Silent, 922. Prince Philip William of Orange, 923. Stadtholder Prince Maurice of Orange, 924. Stadtholder Prince Fred. Henry of Orange; 670, 671. *Honthorst*, Stadtholder Frederick Henry of Orange and his wife; 679. *W. van Honthorst*, Stadtholder William II. of Orange; *469. *B. van der Helst*, Princess Maria Henrietta Stuart, widow of William II. of Orange (an important work); 673. *Honthorst*, Prince Frederick Henry of Orange, with his wife and three daughters. — 675. *Honthorst*, Prince William II. of Orange and his wife, Mary of England; 1291. *G. Schalcken*, William III. of Orange, King of England; 674. *Honthorst*, Frederick William, the Great Elector of Brandenburg, and his wife, Louisa Henrietta of Orange. — 392. *Aert de Gelder*, Peter the Great; 1142. *P. Pourbus the Younger*, Marie de' Medici; *Unknown Artist*, Henri IV of France (1592). *H. Berckmann*, Thomas Pots, Protestant clergyman at Flushing. — Collection of portraits of Admiral de Ruyter and his family, by *F. Bol*, *J. Livens*, *N. Maes*, etc. — The room also contains numerous portraits of members of Dutch patrician families, including specimens of *H. Meerman*, *Gov. Flinck* (Vondel, the poet), *M. J. van Mierevelt* (Jan van Oldenbarneveld), *Frans Hals* (J. Barclaus), *Dirck Santvoort*, *A. Palamedesz*, *Jac. Delff*, etc.

In the middle of the room, on stands: on the first stand, 502. *P. van Hilligaert*, Prince Maurice of Orange and retinue starting for the chase; 1524. *A. van de Venne*, Frederick V. of Bohemia and his wife on horseback (in grisaille); 927. *M. J. Mierevelt*, Portraits of the same. — On the second stand, 1520. *A. van de Venne*, Prince Maurice of Orange, Frederick V. of the Palatinate, and several other Orange princes on horseback; 145. *B. Bolomey*, Allegorical portrait of Princess Frederica Sophia Wilhelmina, wife of the Stadtholder William V.

The five rooms adjoining the Portrait Room on the left contain — **Dutch Cabinet Pieces**, a series of small pictures, many of them executed with the greatest delicacy. The most important are:

Cabinet 1. (219). To the left, 928, 929. *Mierevelt*, The clergymen Joh. Uytenbogaert and Lubbert Gerritsz; 1258, 1259. *Saenredam*, Church-interiors.

Cabinet 2. (218). To the left, 909. *G. Metsu*, Old woman meditating; 1484. *A. van de Velde*, The ferry; 781a. *N. Knupfer*, Cincinnatus made dictator by the messengers of the Roman people; 792. *S. Koninck*, The old scholar; 957. *F. van Mieris the Younger*, The hermit. — 1266. *H. Saftleven*, View on the Rhine; 1019. *C. Netscher*, Portrait of Constantin Huygens, the poet; *1228. *J. van Ruysdael*, The château of Bentheim; 727. *K. du Jardin*, Mounted trumpeter. — 1650. *Ph. Wouverman*, Stag-hunt; 1267. *H. Saftleven*, Village on a river; 303. *C. Dusart*, Village-tavern; 232. *Pieter Claesz van Haerlem*, Still-life; 1071. *A. van Ostade*, Rest.

Cabinet 3. (217). To the left, 257. *B. G. Cuyp*, Joseph interpreting the dreams; 1135. *P. Potter*, Shepherd's hut; 1649. *Phil. Wouverman*, Landscape; 1256. *P. Saenredam*, Church-interior; 1652. *P. Wouverman*, Hawking. — 729. *K. du Jardin*, Farm-labourer at home; 1070. *A. van Ostade*, Artist in his studio; *682. *P. de Hooch*, The cellar; 1374. *J. Steen*, The charwoman; 1251. *Rembrandt*, Woman at a brook; 183. *A. van Breen*, View of the Vyverberg at the Hague, with Prince Maurice and his suite in the foreground; 277. *G. Dou*, Hermit; 1074. *A. van Ostade*, Merry peasant; *279. *Dou*, Man and woman, in a landscape by *N. Berchem;* the heads are wonderfully life-like, particularly the man's. *1371. *J. Steen*, Oostwaard, Master of the Bakers' Guild, and his wife. — 278. *G. Dou*, Young girl at a window with a lamp in her hand; 101. *G. Berck-Heyde*, The Dam in Amsterdam; 324. *G. van den Eeckhout*, The woman taken in adultery; 979. *P. Moreelse*, The pretty shepherdess; *1367. *J. Steen*, The parrot-cage, sometimes called the 'backgammon-players'.

Cabinet 4. (216). To the left, 162. *J. Both*, Italian landscape; *743. *W. Kalff*, Dish of oranges and lemons; *443. *F. Hals*, The jovial toper, a very characteristic study; above, 1134. *Paul Potter*, Herdsmen and cattle. — 728. *K. du Jardin*, Muleteer; no number, *Judith Leyster* (wife of Molenaer the painter), The empty jug; 187. *Qu. Brekelenkam*, The hearth-corner; 907. *G. Metsu*, The breakfast. — 1015. *A. van der Neer*, Winter-scene; 429. *J. Hackaert*, The ash-walk; 300. *C. Dusart*, Village musicians; 1663. *J. Wynants*, Landscape in the Dunes.

Cabinet 5. (215) contains the legacy of Baron J. de Witte van Citters, consisting chiefly of family portraits, many of the painters of which are unknown. To the left: 931, 932. *M. J. van Mierevelt*, Burgomaster van Beresteyn of Delft and his wife; *Geldorp Gortzius*, 393, 395, 396. Portraits; 1140. *F. Pourbus the Elder*, Portrait (1575).

Passing through the vestibule (p. 327), we now reach the western half of the first floor, and enter the first of the five W. Cabinets.

Cabinet 6. (274) contains a collection of crayons by the Genevese painter *J. J. E. Liotard* (d. 1789), presented to the Museum by Mlle. J. A. Liotard, and also nine crayon-portraits by *J. F. A. Tischbein* (d. 1812). The names of the persons represented are given in most cases on the frames. Also, *860. *Liotard*, Empress Maria Theresa (enamelled on copper).

Cabinet 7. (273). To the left, 1648. *Ph. Wouverman*, The shying horse; 88. *N. Berchem*, Winter-scene; 1077. *J. van Ostade*, Village tavern; 980. *P. Moreelse*, The little princess; 1133. *Paul Potter*, Orpheus; *Ph. Wouverman*, 1645. Brawling peasants, 1654. The horse-pond; *908. *G. Metsu*, The old toper, excellently painted and very well preserved; *1366. *J. Steen*, Eve of St. Nicholas, a favourite and often repeated subject of the painter; 949. *F. van*

Mieris the Elder, Correspondence. — *1370. *J. Steen*, The quack, full of comic incident, hastily but cleverly executed; 1020. *C. Netscher*, Motherly care; *1413. *Gerard Terburg*, Paternal advice, one of the most celebrated pictures of the master, but unfortunately somewhat damaged (replicas at London and Berlin); 1368. *J. Steen*, Peasants' wedding; 1646. *Ph. Wouverman*, The triumphant peasants.

Cabinet 8. (272) chiefly contains portraits by Dutch masters, amongst which are many portraits of artists by themselves. To the left: 1364. *Jan Steen*, 223. *G. Camphuysen*, 1614. *A. van der Werff*, 133. *F. Bol*, Portraits of the artists by themselves. — 723. *K. du Jardin*, no number, *P. Moreelse*, Portrait of themselves. — 134. *F. Bol*, Portrait of the sculptor A. Quellinus.

Cabinet 9. (271). To the left, 1341. *P. van Slingelandt*, The singing-lesson; 1653. *Ph. Wouverman*, The forge; *276. *G. Dou*, Evening-school, celebrated for the effects of light and shade produced by four candles and their different shadows (purchased in 1808 for 17,500 fl.); 1485. *A. van de Velde*, The hut. — 301. *C. Dusart*, Fish-market; 1369. *Jan Steen*, The joyful return. *G. Schalcken*, *1295. 'Tastes differ', young man lighting his pipe, and another joking with a girl; *1292. 'Tastes differ', one boy eating an egg, another porridge, and an old man in night-cap and spectacles looking on. 950. *F. van Mieris the Elder*, The lute-player; 494. *J. van der Heyde*, Dutch city-canal. — *W. van de Velde the Younger*, 1510. Harbour, 1512. Rough sea, 1511. Calm; 1414. *Early copy after G. Terburg*, Conclusion of the Peace of Westphalia at Münster, May 15th, 1648; 1616. *A. van der Werff*, Holy Family.

Cabinet 10. (270). To the left, 1080, 1081. *J. Ouwater*, The Nieuwe Kerk and St. Anthonieswaag in Amsterdam; no number, *J.J. Horemans the Younger*, The new song; 1617. *A. van der Werff*, Venus and Cupid; 1200, 1199. *J. C. Rietschoof*, Rough sea, Calm.

The **Pavilion Room** (268), straight on, originally intended for purposes of study, contains among other pictures 35 portraits, mostly of the Van de Poll family, presented by Baron J. S. H. van de Poll (p. 332). — 1st Compartment: no numbers, *M. d'Hondecoeter*, Poultry; *A. Mignon*, Still-life; *W. van Aelst*, Dead birds. Two regent-pieces of the beginning of the 17th century. — 2nd Comp.: 1248. *School of Rembrandt*, Study of a head. Regent-pieces of 1675 and 1684. — 3rd Comp.: 1590, 1591. *C. van der Voort*, Portraits of Dirck Hasselaer and his wife; 1545. *J. C. Verspronck*, Portrait; *445, *446. *F. Hals*, Portraits of Nicholas Hasselaer (?) and his wife; 1253. *School of Rembrandt*, Portrait; 933, 934. *M. van Mierevelt*, Portraits of Hendrik Hooft and his wife; 479. *B. van der Helst*, Portrait of J. Trip. — By the N. window, *A. Cuyp*, Wine-growing (painted on both sides of a copper-plaque, originally a sign-board). On stands: *G. Houckgeest*, Interior of the Oude Kerk at Delft; *K. Fabritius*, Portrait; *Phil. Wouverman*, Grey horse; *G. van den Eeckhout*, Landscape with bathers; *C. Saftleven*, Alle-

gorical representation of the trial of Oldenbarneveld; *Jan van der Heyde*, Nieuwe Kerk at Amsterdam; **J. Vermeer van Delft*, Lady with letter and lute; *J. van Ruysdael*, Landscape; *A. van Ostade*, Confidential conversation (1648); *J. van Huysum*, Fruit and flowers; *G. Metsu*, Breakfast; *A. Diepraem*, Tavern.

We now pass through the door to the left into Room 269, which contains the **Museum van der Hoop**, bequeathed to the city by *Mr. Adrian van der Hoop* (d.1854) and his widow (d. 1880).— To the left: *1223. *Rubens*, Portrait of Helena Fourment, the artist's second wife; 585. *Dutch* or *Flemish School* (about 1625), Nobleman on horseback; 1410. *D. Teniers the Younger*, Dice-players; *308. *A. van Dyck*, Portrait of Joh. Bapt. Franck, an excellent picture in the painter's early manner; — 1380. *Jan Steen*, Drinkers; 508. *Hobbema*, Landscape; 973. *J. M. Molenaer*, Grace before meat; *910. *G. Metsu*, The sportsman's booty, a room with a lady in a red velvet dress and a gentleman just returned from the chase; *507. *M. Hobbema*, The water-mill, similar to the celebrated picture in the Hertford Gallery in London; 1536. *J. Vermeer van Delft*, Woman reading a letter (damaged); 685. *P. de Hooch*, Interior; 281. *G. Dou*, The fisherman's wife. *1252. *Rembrandt*, The so-called 'Jewish Bride'; an old man approaches a young and richly-adorned woman as if about to embrace her; the male figure and the background are unfinished (painted after 1660); *P. de Hooch*, 683. Interior, *686. The country house; 1232. *J. van Ruysdael*, Landscape with waterfall; *1377. *Jan Steen*, Sick girl and physician; one of Steen's most charming and perfect works, recalling the characters of Molière, beautifully drawn and boldly painted. *1376. *Jan Steen*, Merry household ('soo d'oude songen, soo pypen de jonge'; 1668); *974. *J. Molenaer*, Lady playing the spinet.

*1379. *Jan Steen*, Drunken roisterers, a coarse but clever representation of a carousal, which is not without its moral.

While the gentleman and lady are sacrificing to Bacchus and Venus the musicians slip contemptuously out of the room and a woman steals a cloak. Over the head of the drunken old man is seen the picture of an owl with candles and spectacles, with the minute inscription: —

'Wat baeten kaers of Bril,
,Als den Uil niet sien wil?'

(Of what use are candles or spectacles, when the owl will not see?).

192. *Brekelenkam*, Mother and child; 956. *W. van Mieris*, Lady and gentleman; 1075. *A. van Ostade*, Peasants; 325. *G. van den Eeckhout*, Huntsman resting; 1016. *A. van der Neer*, Winter-scene with skaters; 21. *J. Asselyn*, Italian scene; 126. *H. Bloemaert*, The egg-woman. — 1224. *Rubens*, Portrait of Queen Anna Maria of France, wife of Louis XIII.; 1409. *Teniers the Younger*, In the country; *1454. *Adrian van Utrecht*, Still-life; 812. *J. A. Kruseman*, Portrait of Adr. van der Hoop, founder of the collection; 1408. *Teniers the Younger*, Village-fair; 1432. *Garofalo*, Madonna and saints. — 1315, 1314. *Schotel*, Sea-pieces; 1610. *J. Weenix*, Dead game and

fruit; 692. *S. van Hoogstraten*, The sick woman; 1076. *A. van Ostade*, Confidential conversation; 1655. *Phil. Wouverman*, Horse-pond; 144. *F. Bol*, A naval hero. *1487. *A. van de Velde*, Landscape, the painter with his wife and children in the foreground, and a waggon, shepherd, and flock in the background, in beautiful evening-light, probably the master's finest work (1667). 668. *M. d'Hondecoeter*, Poultry; below, *282. *G. Dou*, Hermit, a master-piece of miniature painting; we can almost count the hairs and wrinkles of the hermit in this little picture, only 1 ft. high. 1027. *C. Netscher*, Queen Mary of England, wife of William III.; 1518. *W. van de Velde*, Beach; 988. *F. de Moucheron*, Italian scene; *892. *N. Maes*, Old woman spinning; 1656. *Ph. Wouverman*, Camp; 1378. *J. Steen*, Family scene; 104. *G. Berck-Heyde*, View in Amsterdam. — In the passage are a statue of Perseus, in marble, by *Ferd. Leenhoff*, and, to the right, an Interior (18th cent.) by *Leys* (No. 834). We then enter —

Room No. 263, with the continuation of the Van der Hoop collection. To the left: 495. *Jan van der Heyde*, View of Amersfoort (figures by *A. van de Velde*); 254. *A. Cuyp*, Portrait; 1657. *Ph. Wouverman*, Landscape; 1234. *J. van Ruysdael*, Norwegian landscape; 1169. *A. van den Tempel*, Hugo Grotius, as a young man; *1235. *J. van Ruysdael*, Landscape with mill; 255. *A. Cuyp*, Cattle. — 1489. *A. van de Velde*, Cattle; 95. *N. Berchem*, Italian scene; *447. *Frans Hals*, Half-length of a seated woman (1639); 480. *B. van der Helst*, Portrait; 1515. *W. van de Velde the Younger*, The cannon-shot (sea-piece). — 1078. *J. van Ostade*, Rustic inn; 1517. *W. van de Velde*, Rough sea; 163. *J. A. Both*, Artists studying nature (large landscape with waterfall); 1516. *W. van de Velde the Younger*, Calm sea. — 1667, 1668. *J. Wynants*, Landscapes; 351. *A. van Everdingen*, Norwegian landscape; 684. *P. de Hooch*, Interior. — Above are regent-pieces: 141. *F. Bol*, Seven overseers of the Huiszittenhuis (1657); 891. *N. Maes*, Presidents of the Surgeons' Guild at Amsterdam (1680-81); 1587, 1588. *Corn. van der Voort*, Regents of the almshouse and the workhouse; no number, *Jurian Ovens*, Regents of the Huiszittenhuis. — We next enter the —

Rooms of the Modern Masters. — Room No. 262 contains portraits and groups, chiefly of artists and scholars of the end of the 18th and beginning of the 19th century.

Room No. 261. Entrance-wall: *J. Weissenbruch*, Landscape; *P. J. Gabriel*, Dutch scene; 1328. *Therese Schwartze*, Three orphan-girls; *Ch. Verlat*, Woodman attacked by a bear. — 1028. *Alb. Neuhuys*, The fisherman's wooing; *P. J. Gabriel*, Landscape; 895a. *J. Maris*, River-scene in mist; above, 906. *H. W. Mesdag*, Beach in winter (1874); 1416. *F. P. Termeulen*, Exporting timber; 129. *Blommers*, Knitter in the Dunes; *Jos. Israëls*, Portrait of H. Veltman. — 1204. *Roelofs*, Landscape near the Hague; *710. *Jos. Israels*, 'Alone in the world'; 51. *J. van de Sande-Bakhuyzen*, Scene in the province

of Drente. — 13. *L. Apol*, A January day; 772. *Klinkenberg*, Market in Nymegen; 427. *De Haas*, Cattle.

Room No. 260. Entrance-wall: 517. *C. H. Hodges*, Louis Napoleon, King of Holland; to the right. 417. *W. Gruyter*, Roads at Bremerhaven; 1548. *J. L. Verveer*, View of a town; to the left, *L. de Burbure*, Celebration of the three hundredth anniversary of the capture of Briel (p. 253). — Then, on the right wall: 1218. *G. A. Roth*, Bentheim Forest; above, 18. *A. Asselbergs*, Sunrise; 1098. *J. W. Pieneman*, The actress Johanna Cornelia Ziesenis as Agrippina; 1031. *P. J. Noël*, Street-scene; 1056. *J. J. van Os*, Dutch landscape; 1527. *E. J. Verboeckhoven*, At pasture. — 783. *J. Kobell*, Cattle; 1254. *Phil. Sadée*, Gleaners; *D. A. C. Artz*, Seamstresses; 503. *E. A. Hilverdink*, View in Amsterdam. — *D. F. Jamin*, Prayer; 1271. *Raden Saleh* (a Javanese prince; d. 1880), Buffalo attacked by lions.

Large Room (No. 255). To the right, *Ad. Mouilleron*, Still-life. Then, on the right wall: 1612. *J. Weissenbruch*, Town-gate at Leerdam; 1358. *C. Springer*, Town-hall and market at Veere; 1519. *P. van der Velden*, Domino-players; 1100. *J. W. Pieneman*, Battle of Waterloo (26 ft. long and 18 ft. high); 780. *Henrietta Ronner-Knip*, Three to one; 746. *H. F. ten Kate*, Guard-room; *B. C. Koekkoek*, Landscape; 155. *J. Bosboom*, The Church of Our Lady at Breda; 1438. *H. A. van Trigt*, Divine service in Norway; 917. *L. Meyer*, Storm in the English Channel; 804. *C. Kruseman*, Philip II. of Spain leaving the Netherlands, Aug., 1559; 800. *A. H. Bakker Korff*, Under the palm-trees; 1389. *P. Stortenbeker*, Morning. — 1551. *F. Vervloet*, St. Peter's at Rome; 1299. *A. Schelfhout*, Dutch winter-scene; 1310. *H. J. Scholten*, Sunday morning; 504. *J. Hilverdink*, English coast; 421. *A. J. Haanen*, Fruits; 122. *D. Bles*, Noisy children; 15. *D. A. C. Artz*, Visit to the grandmother; 1549. *S. L. Verveer*, Noordwyk aan Zee; 1576. *J. G. Vogel*, Moor in N. Brabant; 1529. *E. J. Verboeckhoven*, Hungry wolves; 422. *A. J. Haanen*, Flowers; 226. *H. G. ten Cate*, Scene in Amsterdam; 193. *F. A. Breuhaus*, Coast near St. Nazaire; 154. *J. W. van Borselen*, Dutch landscape; 1575. *C. J. de Vogel*, Autumn in the Haagsche Bosch.

Room No. 248. Dutch Regent Room (17th cent.), with a ceiling from the old Lepers' Hospital at Amsterdam, by *G. de Lairesse*. On the walls are regent-pieces; the furniture is of the 17th century. The chimney-piece is adorned with a carved frieze. At the entrance-wall, two marble medallions of the Burgomaster Corn. de Graeff and his wife, by *A. Quellinus;* at the opposite wall, the marble busts of Burgomaster Andr. de Graeff, by *A. Quellinus*, (1661); and of Johannes Munter, by *P. Eggers* (1673). — The adjoining Cabinet (No. 249) is upholstered in gilt leather and contains a number of small curiosities, some paintings, and a cupboard with Dutch drinking-vessels of the 17th and 18th centuries.

We now return through the Rembrandt Room and the Hall of Honour (p. 327) to the staircase.

The S. façade of the museum deserves a glance as we leave the latter. The garden is laid out in the style of a guild-house (Doel) court in the 17th cent., and contains reproductions of old Dutch buildings that have been demolished.

c. The Municipal Museum and the Vondel Park.

The Paulus Potter Straat leads to the S.E. from the Ryks Museum to the —

***Municipal Museum** (Pl. D, 6), a building in the Dutch style, erected in 1892-95 by *A. W. Weissman*, at the cost of Madame Lopez Suasso (née De Bruyn). The three halls on the groundfloor contain uniforms, weapons, and pictures of the 'Schuttery' of Amsterdam, chiefly of the 19th cent.; on the first floor is a choice collection of about 200 paintings chiefly by modern Dutch artists, some of whom can be studied to advantage only here. The collection has been formed by a society founded in 1875. Admission, see p. 306; illustrated catalogue, 1 fl.

We ascend the staircase to an upper hall, adorned with busts of eminent artists, turn to the left, and then traverse the anteroom to the right to —

Room I (No. 42; the numbers over the doors refer in each case to the following rooms). To the right of the entrance: 6. *L. Apol*, River-scene in winter; 77. *H. J. Haverman*, Flight; 51a. *Jan van Essen*, Marabou; 136. *Phil. Sadée*, Return from the fish-auction. To the left of the entrance: 12. *J. W. Bilders*, Landscape with cattle; *E. Witkamp*, In the fields; 156. *H. Valkenburg*, Proposal of marriage; *110. *H. W. Mesdag*, Calm sea by sunset; 155. *H. A. van Trigt*, Norwegian women bringing their children to be christened; 148. *Ther. Schwartze*, 'He's coming' (Frisian woman); 13. *J. W. Bilders*, Landscape. — 7. *J. van de Sande-Bakhuyzen*, Landscape; 116. *W. K. Nakken*, Rest (Norman farm-horses in winter). — The other wall is completely occupied by: 45. *A. J. Derkinderen*, Procession of the Miracle of Amsterdam. — We now enter —

Room II (No. 41). 26. *J. Bosboom*, Groote Kerk at the Hague; 108. *A. Mauve*, Sheep on the Dunes; 89. *Jos. Israëls*, Rustic interior; 109. *A. Mauve*, Woodmen; 117a. *A. Neuhuys*, The dolls' dressmaker; 28a. *G. H. Breitner*, Canal in Amsterdam; 117. *A. Neuhuys*, By the cradle; 103. *Jac. Maris*, Two windmills; 10. *J. W. Bilders*, Landscape. — 20. *B. J. Blommers*, The little fishermen; 106. *Will. Maris*, Cattle; *85. *Jos. Israëls*, Old Jewish peddlar ('een zoon van het oude volk'); 107. *W. Maris*, Cattle; *111. *H. W. Mesdag*, Beach (1895); 36. *F. J. du Chattel*, Dutch town-canal; 16. *Chr. Bisschop*, 'The Lord giveth and the Lord taketh away'; 113. *W. Roelofs*, Marshy landscape; 15. *Chr. Bisschop*, 'Winter in Friesland' (repairing skates); 75. *J. H. L. de Haas*, Cattle.

Room III (No. 40; foreign artists). To the left: 33. *Al. Calame*, The Oeschinen-See near Kandersteg; 52. *E Fichel*, The Encyclo-

pedists (Diderot, etc.) in the royal library. — 57. *L. Gallait*, Forsaken; 37. *Benj. Constant*, The Empress Theodora, wife of Justinian; 144. *A. Schreyer*, Bosnian waggon; 28b. *Em. Breton*, Christmas night; 48. *Fr. Diday*, Valley of Lauterbrunnen; 70. *Th. Gudin*, Mediterranean coast in mist. — 9. *Jan van Beers*, Burial of Charles the Good, Count of Flanders. — 31. *Al. Calame*, Lake of Lucerne; 28. *F. de Braekeleer*, Birth-chamber; 76. *F. Haseleer*, Magistrates' room of the old 'Franc de Bruges' (p. 26); 34. *Al. Calame*, Waterfall in Switzerland (not the Handeck Fall); 35. *Jar. Çermak*, Montenegrin refugees; 32. *Al. Calame*, Evening; 99. *H. Leys*, King of the marksmen; 64. *C. Girardet*, Horse-pond; 102. *J. B. Maes*, Madonna; 71. *Th. Gudin*, Sunset, a storm approaching; 158. *H. Vernet*, Jeremiah among the ruins of Jerusalem; 53. *Robert-Fleury*, Titian before his last painting. — In the other corner is the entrance to —

Room IV (No. 43). To the left: 73 and (farther on) 74, 72. *A. Haanen*, Flowers and fruit; 101. *L. Lingeman*, The armourer; 93. *Klinkenberg*, Episode from the siege of Leyden; *H. A. van Trigt*, Guard turning out. — *C. Springer*, 153. Heeren-Gracht at Amsterdam, 154. View in Enkhuizen; 114. *L. Meyer*, Storm on the French coast. — 4. *A. Allebé*, Church-goers surprised; 23. *J. Bosboom*, Oude Kerk at Amsterdam; 149. *C. Springer*, Town-hall at Cologne; 162. *J. L. Verveer*, Scheveningen in rainy weather; 11. *J. W. Bilders*, Landscape; 22. *J. Bosboom*, Barn-floor in Guelderland; 150. *C. Springer*, The 'Schöne Brunnen' at Nuremberg; 21. *J. Bosboom*, Groote Kerk at Edam; 79. *J. Hilverdink*, Harbour at Ymuiden. — 66. *J. C. Greive*, View from the Hooge Sluis (p. 316) in 1876; *86. *Jos. Israëls*, Passing the mother's grave (1856); 78. *J. E. van Heemskerck*, The Y at Amsterdam; 65. *J. C. Greive*, The Y at Amsterdam, from the Schreyerstoren. — Opposite is —

Room V (No. 44). To the left: 115. *L. Meyer*, Rough sea; 119. *G. J. J. van Os*, Flowers; 166. *A. Waldorp*, View of Dort. — 68. *P. F. Greive*, Dutch maid-servant; 83. *J. Israëls*, Margaret of Parma and William of Orange (painted at Paris in 1855); 51. *Tetar van Elven*, Carnival outside the Grand Opéra at Paris. — 120. *Van Os*, Fruit. — 114a. *L. Meyer*, Rescue from a wreck on the Spanish coast; 121. *Van Os*, Birds and fruit; 95. *B. C. Koekkoek*, Gust of wind. — 140. *Ary Scheffer*, Mary Magdalen at the foot of the Cross; 159. *Verschuur*, Horse-fair; 167. *A. Waldorp*, Sea-piece; 141. *Ary Scheffer*, 'Blessed are the pure in heart'; 46. *W. A. van Deventer*, Sea-piece at sunset. — 74. *A. Haanen*, Fruit; 49. *P. L. Dubourg*, Lake of Como. — We now reach a series of cabinets.

Cabinet I (No. 45). 40. *J. B. C. Corot*, Bridge of Valuel. — 43. *A. G. Decamps*. Turkish executioners; 54. *E. Fromentin*, Hawking; 145. *A. Schrödter*, Don Quixote reading romances. — 157. *M. C. Verlat*, Lurking fox; 39. *J. B. Corot*, Landscape; 44. *P. Delaroche*, Finding of Moses.

Cabinet II (No. 46). 20a. *B. J. Blommers*, Mother and Child;

J. Veth, Portrait of Israëls, the painter. — 169. *J. Weissenbruch*, View in a town; *87. *J. Israëls*, Fisherman's children (1863); 111. *H. W. Mesdag*, Beach. — 94. *Klinkenberg*, Town-hall at the Hague; 88. *J. Israëls*, Fisherman's children (1872); 109a. *A. Mauve*, Fold. — In the middle, a statuette of J. Israëls, by *F. Leenhoff*.

Cabinet III (No. 47). 5. *S. Altmann*, Potter the painter in his studio; 127. *Ch. Rochussen*, Melis Stoke presenting his rhymed chronicle to Count Floris V. of Holland; 84. *J. Israëls*, Study of a head; 104. *J. Maris*, The ferryman; 128. *Ch. Rochussen*, Battle at Castricum (p. 350). — 2. *Allebé*, Interior at Dongen; 24. *J. Bosboom*, Te Deum laudamus; 126. *Ch. Rochussen*, Arrival of the Water-Gueux at Leyden. — 18. *D. Bles*, Checkmate ('Victorious Holland').

Cabinet IV (No. 48). Drawings and sketches by *Rochussen*, *Tholen*, *Bosboom*, etc.

From the Municipal Museum the Van Baerle Straat leads to the W. to the **Vondel Park** (Pl. D, C, 6), the principal entrance to which is from the Stadhouders-Kade, to the W. of the Ryks Museum. Near the end of the Van Baerle Straat, in the Vossius Straat, which bounds the park on the E., rises the new building of the *Blind Asylum* (see below). On the opposite (W.) side of the park is the *Paviljoen Café-Restaurant*. To the S. of the pond midway rises a statue, erected in 1867, of *Joost van den Vondel*, the most distinguished of Dutch poets (d. 1679). He was born at Cologne in 1587, and afterwards went to Holland with his parents, who were Mennonites. His principal works are tragedies with choruses, one of which, 'Gysbrecht van Amstel' founded on the tradition of the destruction of the city of Amsterdam in 1296, is still annually performed. — To the W. rises the lofty tower of the *Church of the Sacred Heart*. — Farther on in the park is the *Melkhuis*, a small farm where fresh milk is sold. — To the S.W. of the Vondel Park the *Willems-Park* was recently laid out; in the neighbourhood is the terminus of the tramway-line from the Dam (p. 305).

c. Charitable Institutions.

Amsterdam is celebrated for its Charitable Institutions, upwards of a hundred in number, destined for the reception of sick, aged, and indigent persons, lunatics, foundlings, widows, etc., and all almost entirely supported by voluntary contributions.

The *Blind Asylum* (Pl. D, 6; see above), founded in 1808 and removed to the building beside the Vondel Park in 1884, is one of the most admirable institutions of the kind. It now contains about 50 pupils between the ages of five and eighteen, who receive instruction in reading, writing, arithmetic, geography, handicrafts, languages, and music. On Wednesdays from 10 to 12 the public are admitted while lessons are going on. Visitors are expected to buy some of the articles manufactured by the inmates, or to put a

contribution into the collecting box. — For blind persons of a more advanced age there is a special asylum on the Stadhouders-Kade, which has about 80 inmates.

The poor-houses are handsome buildings, with excellent organisation; as for example, the *Protestant Asylum* for the aged of both sexes (Pl. 46; F, 4), on the Binnen-Amstel, and the *Hospice of St. James*, mentioned at p. 316.

Many of the orphans educated at the different *Orphanages* wear picturesque costumes, which are seen to the best advantage on Sundays, especially in the Kalver-Straat. The children of the *Municipal Orphanage* (p. 312) wear costumes in which the black and red city colours appear; the girls of the Roman Catholic Orphanage have black dresses with white collars and white headdresses; and those of the Protestant Orphanages wear brown or blue with black. The *Diaconie Orphanage* (Pl. 5; E, 4), built in 1889 on the Amstel, accommodates 1000-1200 children. — The *Walloon Orphanage*, at the corner of the Prinsegracht and Vyzelgracht (Pl. E, 5), deserves a visit on account of the regent-pieces by B. van der Helst, W. Vaillant, A. de Vries, and A. van den Tempel.

The **Maatschappy tot Nut van't Algemeen** (Pl. 45; E, 3), or *Society for the Public Welfare*, is a very important body, whose sphere of operations extends over the whole kingdom of Holland. It was founded at Edam in 1784 by *Jan Nieuwenhuyzen*, a Baptist preacher, but transferred to Amsterdam in 1787. Its object is the promotion of the education and moral culture of the lower classes. Members subscribe $5^1/_4$ fl. annually, and eight or more subscribers residing in a provincial town or district constitute a sub-committee, whose sphere of action is called a department. There are at present 330 such departments, comprising about 17,500 members. The principal board of control is at Amsterdam, where the general meeting of the society takes place annually. The society endeavours to attain its objects (1) by promoting the education of the young, even after they have left school, training teachers, publishing school-books and educational literature, founding libraries, Sunday-schools, etc.; (2) by promoting the enlightenment and culture of adults, publishing popular and instructive literature, instituting public lectures, founding reading-rooms, savings-banks for widows, orphans, etc.; (3) by bestowing rewards and honours on persons who have distinguished themselves by acts of humanity or generosity.

Religion. The complete religious toleration which has long prevailed in Holland has led to the formation of numerous different *Sects*, an enumeration of whose churches will afford the best idea of their respective numbers. The oldest and most interesting churches are the Reformed, 11 in number, embellished with the tombs of celebrated Dutchmen. The following are also Protestant places of worship: 2 Walloon, 1 English Episcopalian, 1 English Presbyterian, 1 'Remonstrant' (a sect without definite creed, but which regards the Bible as its sole guide; see p. 385). 2 Evangelic Lutheran (a sect which professes to adhere to the spirit rather than to the letter of the Augsburg Confession), 1 'Re-established Lutheran' (differing slightly from the 'Reformed' church),

1 Baptist, 3 Reformed Christian, and 2 others (ultra-orthodox), who left the synod some years ago. Then 20 Roman Catholic, including 2 Jansenist (p. 374). There is also a *Béguinage* (p. 312) here in the style of those at Ghent and Bruges (see pp. 48, 22), which has been in existence since the 14th cent. (in the vicinity of the Kalver-Straat, near No. 18 of our plan). Finally the 10 Jewish synagogues (p. 316), the meeting-house of the Free Brethren, built in 1880, and the meeting-rooms of the Salvation Army, which has recently developed a characteristically active zeal in Holland.

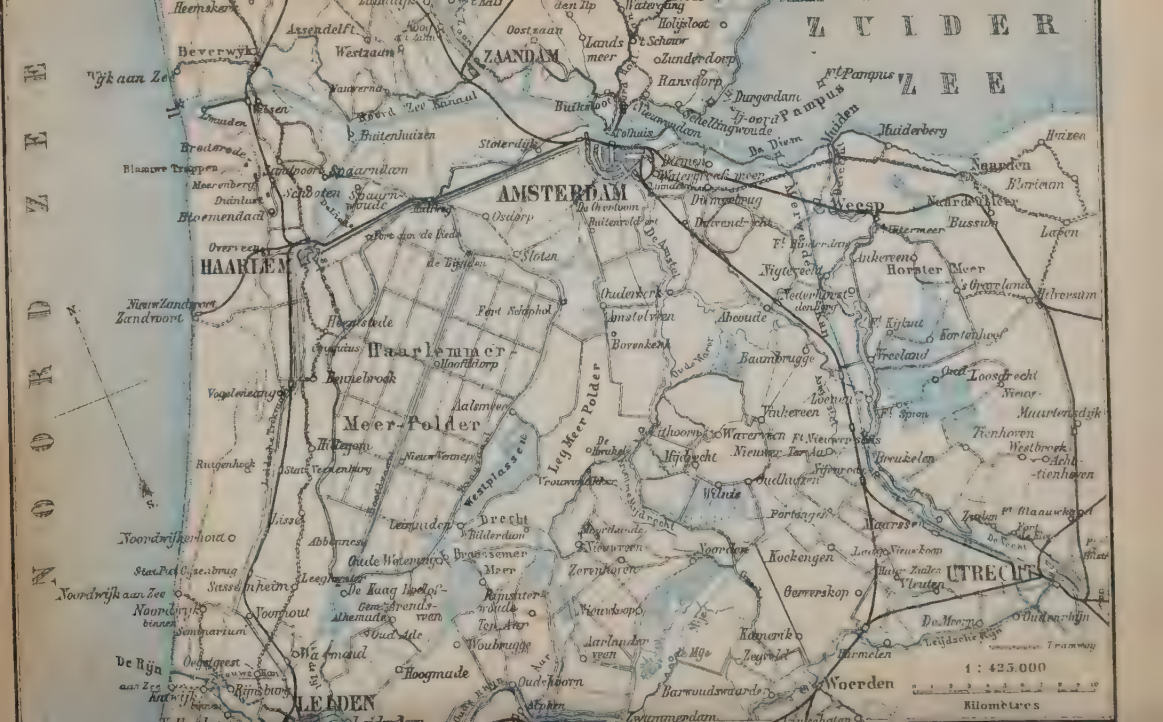
Excursions in the Environs of Amsterdam.

The neighbourhood of the Dutch capital has little to offer in the shape of picturesque scenery; but most travellers will find much to interest them in the extensive system of canals and sluices that has been constructed since the beginning of the present century to afford to vessels of heavy burden the access denied them by the silting up of the Zuidersee. Of no less interest is the other system of sluices intended for purposes of defence and enabling the Dutch to place the entire district under water in case of war. Amsterdam forms the centre of the national system of defence, and plays in Holland the same part that Antwerp does in Belgium (comp. p. 142).

On a tongue of land projecting into the Y, opposite the new Central Station (steam-ferry, see p. 305), stands the old **Tolhuis**, or custom-house, where there is a favourite *Tea Garden* (military band on Sun. & Thurs. evening in summer) and an excellent view of the Y (concerts, see p. 304). Here are the vast gates, called the *Willems-Sluis*, at the mouth of the Noord-Hollandsche Kanaal which was constructed in 1819-25 by *Blanken*, at a cost of about 8 million florins. The canal is 130 ft. broad and over 16 ft. deep, and its level at Buiksloot ($1^1/_4$ M. to the N. of the Tolhuis) is 10 ft. below the average level of the sea at half-tide. It extends across the entire province of North Holland from Amsterdam to the Helder, a distance of 46 M. (p. 349).

Another excursion may be made to Zaandam, either by railway (p. 351; best quitted at the station in the town) or by the steamer which sails from the Westerhoofd on the De Ruyter-Kade (Pl. C, 2) sixteen times daily, and makes the journey in $^3/_4$ hr. (return-fare, 30 c. or 20 c.; tickets on board).

Zaandam (*Hôtel de Zon*, R., L., & A. 1 fl. 60 c., B. 60 c., déj. 1 fl.; *Het Wapen van Amsterdam; *Café-Restaurant Suisse*, at the harbour, well spoken of), sometimes erroneously called *Saardam*, a town with 16,000 inhab., situated at the influx of the *Zaan* into the Y, is a thriving place, thoroughly Dutch in appearance. The small houses, which are almost all of one or two stories only, are built of wood or brick painted green or red, and surrounded by gardens. Along the bank of the Zaan as far as the villages of *Zaandyk*, *Koog*, *Wormerveer*, and *Krommenie* (see p. 348), exten d about four hundred windmills. They are used for many different purposes, and comprise oil, saw, corn, paint, cement, and paper-


Z U I D E R
Z E E
N O O R D Z E E
AMSTERDAM
ZAANDAM
HAARLEM
Haarlemmer
Meer-Polder
Leg Meer Polder
Westplassen
UTRECHT
LEIDEN
Woerden
Weesp
Naarden
Huizen
Hilversum
Bussum
Laren
Muiden
Muiderberg
Amstelveen
Aalsmeer
Uithoorn
Nieuwkoop
Waverveen
Vinkeveen
Horster Meer
Loosdrecht
Breukelen
Maarssen
Vleuten
Zeist
Bilthoven
Driebergen
Rijnsburg
Noordwijk
Leiden
Leidsche Rijn
Tramway
1 : 425.000
Kilomètres

mills (comp. p. xxviii). The *Zaanland* is almost literally a forest of wind-mills. A pleasant drive (carr. at *Hooft's*, Westzyde 133; 14 fl.) may be taken to Broek and Buiksloot (p. 346).

The HUT OF PETER THE GREAT is the principal curiosity at Zaandam (guide, unnecessary, 10 c.; visitors arriving by steamer must cross to the W. bank). We follow the road running towards the S. along the harbour, past the Societeit (left), to the small *Café de Hoop* (right), where we descend a few steps into a narrow street; we then cross a bridge, and 125 paces farther on reach a court-yard (on the right) in which the hut (25 c.) is situated. It is a rude wooden structure, now protected by a roof supported by pillars of brick. It was occupied by the Czar Peter for a week in 1697, while he worked as a ship-carpenter in the building yard of *Mynheer Kalf*. The tradition is that he arrived here in the dress of a common workman, under the name of *Peter Michaelof*, but being incessantly beset by crowds of inquisitive idlers, who penetrated his disguise, he was forced to return to Amsterdam. — The hut now belongs to the Czar of Russia.

Near the hut is the stopping-place of the railway mentioned at p. 347. — To reach the (1/2 M.) station from the harbour we proceed towards the W. in the direction of the *Zaan*, taking the third street on the left, which is planted with two rows of young trees.

In order to form a direct communication between Amsterdam and the sea, the shallow basin of the Y was drained in 1865-76 and its waters confined to a central canal, which here intersects the narrowest part of the peninsula of North Holland, called *Holland op zyn smalst*. The new **Noordzee Kanaal** is about 15 M. in length, 65-110 yds. in width, and about 30 ft. in depth. Its level is about 20 inches below the mean level of the water at Amsterdam. The whole outlay, including the cost of the protecting dyke at the E. end, near the village of Schellingwoude (see below), amounted to 40,000,000 fl., of which 6-7,000,000 fl. were contributed by the city of Amsterdam and upwards of 10,000,000 fl. defrayed by the sale of reclaimed land (at an average price of 1200 fl. per acre), while the remainder is borne by government. — The W. entrance is sheltered by two massive breakwaters, 3/4 M. in length. Two large locks, respectively 3/4 M. and 1 1/4 M. from the W. end, protect the canal at high water. The older of these is on the main canal and has three openings (130 yds. long, 20 yds. broad, 25 ft. deep; 76 yds. long, 13 yds. broad, 16 ft. deep; 76 yds. long, 11 yds. broad, 16 ft. deep). The other, completed in 1895, on a short branch of the canal to the N., is still larger and has a single opening, 245 yds. long, 27 yds. broad, and 33 ft. deep. Beside the older lock lies **Ymuiden** *(Hôtel Nommer Een; Hôtel Willem Barendsz)*, with 2000 inhab., a place which has sprung into existence since the formation of the canal. It is connected with (2 1/2 M.) Velzen (p. 348) by a short branch-line. — From Ymuiden to Wyk aan Zee, see p. 348.

Steamboats ('Dolphyn', 'Stad Purmerend') ply 2-4 times daily from Amsterdam to Ymuiden (Sat. twice only), starting from the De Ruyter-Kade (Pl. D, 2) and making the trip in 1 3/4 hr. (fares 60, 40 c.; there and back 1 fl., 60 c.). Intermediate stations: *Westzaan*, *Buitenhuizen (Assendelft)*, *Velzen*.

In order to protect the North Sea Canal from the Zuiderzee, a

huge dam, $1^1/_4$ M. in length, has been constructed across the E. mouth of the Y at *Schellingwoude*. The middle of this embankment is broken by the *Oranjesluizen*, with five openings for the passage of vessels and for regulating the amount of water in the canal. The largest of them is 105 yds. in length, 19 yds. in width, and $14^1/_2$ ft. deep. The two heaviest of the lock-gates, 22 of which are constructed of iron and 34 of wood, weigh 34 tons each. — From the Muiderpoort (Pl. G, H, 3; turning to the left 3 min. beyond the gate) we reach in 40 min. the S. extremity of the Dam, which leads us in $^1/_2$ hr. to the locks. Steamboat from Amsterdam to Schellingwoude, see p. 305. — From Schellingwoude to *Nieuwendam* (steamboat to Amsterdam 6-7 times daily; see p. 305), in $^1/_2$ hr.; or to the pleasure-garden of *Zeeburg*.

A pleasant excursion may be made by the steam-tramway mentioned at p. 305 to **Muiden** *(Hôtel Badhuis*, on the beach; *Restaurant de la Hollande)*, a small town at the influx of the *Vecht* into the Zuiderzee, $7^1/_2$ M. to the E. of Amsterdam, with an ancient castle affording a good view of the Zuiderzee (fee 25-50 c.). The road skirts the *Linnaeus Garden*, with an agricultural and horticultural school, and then proceeds past the *Watergraafsmeer Polder*, and the village of *Diemerbrug*. Beyond Muiden the tramway forks, the branch to the left leading to the small watering-place of *Muiderberg* (*Badhôtel;* famous echo), that to the right to *Naarden* (p. 363) and *Hilversum* (p. 363). Between the last two we stop at *Jan Tabak* (Restaurant, in a pretty wood), *Larenberg* (view-tower and view of the Zuiderzee), and *Laren* (Hôtel Hamdorf), with the old St. Janskerkhof, from which a branch-line runs to the fishing-village of *Huizen*, on the Zuiderzee. From Hilversum we may return to Amsterdam by railway (express in $^1/_2$ hr.).

To Edam a steam-tramway (p. 305) runs 6-8 times a day (to Monnikendam in 55 min., to Edam in 1 hr. 20 min.; fare to either 45 and 30 c., there and back 60 and 40 c.); also steamboat 4 times weekly viâ Broek and Monnikendam in about $1^1/_2$ hr. (starting from the Prins Hendrik-Kade, see p. 308). Stations of the steam-tramway: *Buiksloot* (p. 344), *Zunderdorp*, *Schouw*. Then *Broek*, in the *Waterland*, a village noted for its almost exaggerated cleanliness. The church has a pulpit of 1685. *Monnikendam* (Hôtel Posthoorn) has some picturesque old houses (17th cent.) and a Stadhuis tower of 1591-92. The choir-screen in the church dates from 1562-63. The dykes to the S.E. of Monnikendam afford, particularly towards evening, a pleasant view of the Zuiderzee and of Amsterdam (excursion to the island of Marken, see below). — **Edam** *(Heerenlogement; Dam Hôtel)*, which is famous for its cheese and gives its name to the cheese of the whole district, has some interesting brick buildings of the 17th century. The Stadhuis contains a few paintings. At the back of the Gothic *Groote Kerk* (Church of St. Nicholas), of the 14th cent., restored in 1602-26 (old stained glass), is an idyllic cemetery. A steamer plies several times a day

from Edam to Purmerend (p. 351) in 1-1¼ hr. (fares 25, 15 c.). — The costumes of the fisherfolk at *Volendam*, 1½ M. to the E. of Edam, are particularly well seen on Sundays.

Excursion-steamers ply daily in summer (after May 1st) from Amsterdam to the island of **Marken** in the Zuiderzee, leaving Amsterdam (De Ruyter-Kade) at 10 a.m. and returning from Marken at 4.30 p.m. (return-fare 2 fl.); also sailing-boat between Monnikendam (starting from the second station of the steam-tramway) and Marken in connexion with the trains several times daily (in ½-1 hr.; return-tickets 50 c., sold in the trains). The island, with a lighthouse on its N.E. point, is inhabited almost exclusively by fishermen, whose gaily coloured costumes, manners, and houses retain much that is peculiar and interesting. Near the harbour is a small *Restaurant*.

An excursion may also be made to *Soestdyk* (see p. 373; train in ¾ hr. to *Baarn*, p. 355, and then by a pretty footpath through wood, 2 M.).

44. From Amsterdam and Haarlem to the Helder. North Holland.

From Amsterdam to the Helder, viâ Zaandam 44½ M., viâ Haarlem 58½ M., railway in 2-2¾ hrs. (fares 4, 3¼, 2 fl.). — Steamboat to Alkmaar 3 times daily in 3 hrs. (fares 75 or 50 c.), starting from the De Ruyter-Kade (Pl. C, 2) and calling at *Zaandam* and *Wormerveer*.

The province of **Noord Holland**, 50 M. in length, and 25-28 M. in width, is entirely surrounded by the North Sea and the Zuiderzee, the small strip of land formerly connecting it with the continent being now intersected by the North Sea Canal (p. 345). A great part of the district lies 12-15 ft. below the level of the sea, from which it is protected on the W. side by the Dunes, and on the E. by lofty embankments. The polders (p. xxx) near the Helder are of great interest to the agriculturalist. The cattle of this district are of a remarkably fine breed, and yield an abundant supply of excellent milk. The mutton of N. Holland also enjoys a high reputation, and the wool of the sheep is much prized for its softness. This part of Northern Holland, lying out of the ordinary track of tourists, is not often visited, though the towns of *Hoorn*, *Enkhuizen*, and *Alkmaar* contain many important buildings of their palmy days in the 17-18th cent., while the *Helder* is interesting as the station of the Dutch navy. The inhabitants are more primitive in their habits than those of Southern Holland, and adhere more tenaciously to the picturesque costumes of their ancestors.

The headdress of the women is often curious. It consists of a broad band of silver-gilt in the shape of a horse-shoe across the forehead, serving to keep the hair back, and decorated at the sides with large oval rosettes of gold. Above this is worn a cap or veil of rich lace, with wings hanging down to the neck.

From Amsterdam to Uitgeest, 14½ M., railway in 40 min. — The train starts from the *Central Station* (p. 303), traverses the drained bed of the Y (p. 344) on an embankment, and crosses the *North Sea Canal* by a bridge 100 yds. long.

6 M. *Zaandam* (p. 344), the junction of the line to Hoorn and Enkhuizen (p. 351). The railway to the Helder skirts the canal-

like *Zaan*, passing innumerable windmills (comp. p. 344). — 8 M. *Koog* is also the station for **Zaandyk.** Both villages, with houses surrounded by gardens, retain many peculiarly Dutch characteristics. In the *Town Hall*, between them, is the Zaanland Antiquarian Museum, an interesting collection of antique domestic utensils, ornaments, costumes, paintings, etc., presented by Mr. Honig (adm. 25 c., Sat. 50 c.). — 10 M. *Wormerveer;* 11 M. *Krommenie.* To the S. we see the Groote Kerk of Haarlem. — 14½ M. *Uitgeest*, the junction of the line from Haarlem.

From Haarlem to Uitgeest, 11 M., railway in 38 min. — *Haarlem*, see p. 295. The train runs through a pleasant district towards the N., passing the village of *Bloemendaal* (p. 301), to (3 M.) *Sandpoort* (p. 302), near which are the Duinlust Hotel, the lunatic asylum of *Meerenberg*, and the ruin of *Brederode* (p. 302). On the right are pastures with fine cattle. Near (5½ M.) *Velzen*, where a branch-line diverges to Ymuiden (p. 345), are numerous country-houses and pleasure-grounds. — The train then crosses the *North Sea Canal* (p. 345) and reaches —

7 M. *Beverwyk*, with country-houses and pleasure-grounds. — During the bathing-season a tramway runs from Beverwyk (in 20 min.; fare 15 c.) to **Wyk aan Zee** (*Vereenigde Badhotels*, with 125 rooms, R., L., & A. from 1½, B. ¾, déj. 1½, D. 2½, pens. from 4¾ fl.), a favourite Dutch watering-place, with a children's hospital. A steamer plies hence daily, except Sun., viâ Beverwyk to Amsterdam in 2¼ hrs. (35 c., return-ticket 60 c.). A pleasant walk of 1½ hr. may be taken along the beach or the Dunes to *Ymuiden* (p. 345).

11 M. *Uitgeest* (see above). — The following stations are (16½ M.) *Castricum* and (21 M.) *Heilo.*

27 M. **Alkmaar** (*Wynkamp*, R., L., A., & B. 1¾, D. 1½ fl.; *Toelast;* Cafés near the Weigh House), a town of 15,000 inhab., deriving its name (which signifies 'all sea') from the lakes or morass which formerly surrounded it, is renowned in the history of the Dutch struggle for independence for its stout and successful resistance to the besieging Spaniards in 1573. Alkmaar is the birthplace of Allart van Everdingen (1621-75), the well-known painter of Norwegian landscapes.

The railway-station lies about ¼ M. from the town, the road to which leads through the pleasant public gardens. — The *Church of St. Lawrence*, a fine Gothic edifice (1470-98), with a lofty timber vaulting, deserves a visit. In the S. aisle, near the organ (painted by Caesar van Everdingen, brother of the above-mentioned Allart), is a painting in seven sections, of 1507, representing the Seven Works of Mercy. In the S. aisle is the finely-engraved brass of Pieter Claas Palinck (1546). Carved stalls in the Renaissance style. The choir contains the ancient tomb of Floris V., Count of Holland (d. 1296). The tower of the church fell in the 15th cent.

and has never been rebuilt. A view of the church and tower is to be seen on the wall of the choir. The sacristan lives in the small square, planted with trees, to the S. of the church.

There are two modern *Roman Catholic Churches* at Alkmaar, one in the Gothic, the other in the Romanesque style.

In the Lange-Straat, the chief street of the town, rises the *Stadhuis* with its tower, a Gothic structure dating from 1507. It contains the municipal *Museum*, consisting of Alkmaar antiquities, of a few paintings, etc. Admission, Mon. and Frid. 1-3 p.m. (for strangers at other times also), 25 c.

Room I. Pictures by *C. Heck*; painted sculptures from the portal of the Orphanage; instruments of torture. — Room II. To the right, *Honthorst*, Holy Family (1632); *Ravesteyn*, Portrait; *Caesar van Everdingen*, An admiral, 'Regent-piece' (1634), Two large corporation-pieces (painted in 1659 under the influence of Van der Helst); *W. van de Velde the Elder*, Battle of Copenhagen in 1658, a large cartoon; *C. van Everdingen*, Lycurgus showing the results of education. — On the opposite wall, several corporation-pieces of the end of the 16th and beginning of the 17th cent., of no great merit; *P. de Grebber* (1623), Family-portraits; representations of the sieges of Haarlem and Alkmaar by the Spaniards; *W. Bartius*, Corporation-piece (1634). — In the middle of the room are sculptures and weapons. — Room III. Seals, weapons, and other small works of art.

Alkmaar carries on a very extensive cheese-trade. The weekly market is frequented by the peasantry of the whole province of N. Holland, who sell their cheese here to the dealers. Upwards of 5000 tons of cheese are annually weighed in the *Town Weighing House*, being about one-half of the produce of the province. This building (at the end of the Lange-Straat, through the Mient to the left) was erected in 1582, and the handsome tower was completed in 1599 by Cornelis Pz. Kunst. On market-days (Fridays) the whole of the picturesque *place* in front of the Weighing House is covered by huge piles of red and yellow cheeses, while the streets are full of the gaily-painted waggons of the neighbouring peasantry. — Many of the 17th cent. houses in the Luttik Oudorp, Zydam, Mient, Verdronken Oort, Oudegracht, and other streets, are interesting to students of architecture. — A monument erected in the promenade in 1876 commemorates the siege of Alkmaar in 1573.

At *Egmond-Binnen*, 3 M. to the W. of Alkmaar, are situated the scanty ruins of the castle of **Egmond**, the ancestral seat of the illustrious family so often mentioned in the annals of the Netherlands. In the vicinity, at *Egmond op den Hoef*, is an old and ruined abbey-church, in which many of the ancient Counts of Holland are interred. The abbey at a very remote period was a zealous patron of science, and its chronicles formed the principal source of the early history of Holland. In 1572 the fanatical iconoclasts destroyed the venerable and once magnificent buildings. A lighthouse erected in 1833 near *Egmond aan Zee* is adorned with a colossal lion in honour of Lieutenant Van Speyk (p. 130).

The train crosses the North Holland Canal (p. 344), which skirts the back of the Dunes, and then turns to the N.E. To the right a view is obtained of the fertile *Schermer Polder*. — 31½ M. *Heer-Hugowaard;* 34½ M. *Noord-Schaarwoude;* 39 M. *Schagen;* 46 M. *Anna Paulowna*, in the extensive polder of that name.

$53^1/_2$ M. **Helder** (*Hôtel Bellevue*, near the station; *Den Burg*, *Toelast*, near the harbour, with a good view of the Zuider-Zee) was towards the close of last century little more than a large fishing-village, but now contains 25,000 inhabitants. In 1811 Napoleon caused extensive fortifications to be constructed here by Spanish prisoners of war, and the works were afterwards completed by the Dutch. About $^3/_4$ M. to the E., and connected with the Helder by a road along the Helder Dyke, lies **Nieuwediep**, the harbour at the mouth of the North Holland Canal, where the capacious wharves and magazines of the Dutch Navy, and also the Naval Cadet School, together known as *Willemsoord*, are situated. Part of the Dutch fleet is generally stationed here.

As this, the extreme promontory of N. Holland, is exposed more than any other part of the coast to the violence of the wind and the encroachments of the sea, it is protected on all sides by huge and massive dykes. The great Helder Dyke, about 5 M. in length, and 12 ft. in width, descends into the sea to a distance of 200 ft., at an angle of 40°. The highest tide never reaches the summit, while the lowest still covers the foundations. Huge bulwarks projecting several hundred fathoms into the sea at intervals add to the stability of the structure. This remarkable artificial coast is entirely constructed of Norwegian granite.

The traveller is recommended to take a walk on this dyke, which extends from the Nieuwe Diep to the *Fort Erfprins* beyond the Helder. *Fort Kykduin* rises on the highest point of the northern dyke. The lofty lighthouse *(vuurtoren)* commands a fine prospect.

A fierce and sanguinary naval battle took place off this Dune on 21st Aug., 1673, between the united English and French fleets and the Dutch under *De Ruyter* and *Tromp*, in which the latter were victorious. In September, 1799, an army of 10,000 English and 13,000 Russian troops, commanded by Admiral Abercrombie and the Duke of York, landed at this point. The Russians lost their way and were totally defeated by the French at *Bergen*, to the N. W. of Alkmaar, while the English were compelled, after a skirmish at Castricum (p. 348), to yield to the superior forces of the French and to retreat, having failed in their endeavours to induce the Dutch to revolt against their new masters.

Opposite the Helder, and separated from the mainland by the strait of *Marsdiep*, which is never choked up with sand, lies the island of **Texel.** A steamboat plies thither thrice daily in $^3/_4$ hr., landing at *Oudeschild*, whence an omnibus plies to *De Burg* (*Lindeboom; Oranjeboom, plain), the capital of the island. On the W. coast lies the fishing-village of *Koog*, recently frequented as a bathing-resort (very primitive accommodation). The island, with 6400 inhab., and 73 sq. M. in extent, consists chiefly of pasture land, and supports about 34,000 sheep. Its northern extremity is called *Eyerland* ('land of eggs'). The eggs of the myriads of sea-fowl which visit it are collected and sent to Amsterdam.

Harlingen (p. 354) in Friesland may be reached by a sailing-boat with a favourable wind in 5-6 hrs. (10-12 fl.).

45. From Amsterdam to Enkhuizen and Stavoren.

(Leeuwarden; Harlingen; Groningen).

51 M. Railway to (37 M.) *Enkhuizen* in 1¼-1½ hr. Steamer from Enkhuizen to (14 M.) *Stavoren* in 1¼ hr. — A Steamer also plies thrice weekly from Amsterdam to *Enkhuizen*, starting from the De Ruyter-Kade (Pl. D, 2); another daily to *Hoorn* (see below); comp. Van Santen's Officieele Reisgids.

From Amsterdam to (6 M.) *Zaandam*, see p. 347. The train now crosses the *Zaan*, stops at *Oostzaan*, and skirts the *Wormer Polder*.

14½ M. **Purmerend** *(Vergulde Roskam; Heerenlogement)*, a small town with 6000 inhab., situated between the Purmer, Wormer, and Beemster polders. The last of these, reclaimed in 1608-12, and considered one of the finest in Holland, begins close to the Beemster Gate. Nearly in the middle of it lies *Midden Beemster* (*Heerenhuis), 4½ M. distant.

The railway to Hoorn skirts the E. side of the Beemster, passing *Kwadyk*, *Oosthuizen*, and *Avenhorn*.

25½ M. **Hoorn** (*Hôtel Bellevue*, at the station, R., L., & A. 1½, B. ¾, déj. 1¼, D. 1¾, pens. 3½ fl.; *Hôtel de Roskam*, R., L., A., & B. 1¾ fl., both with cafés-restaurants), with 10,000 inhab., the ancient capital of N. Holland, is a picturesque town with numerous quaint old buildings, the walls of which are often elaborately adorned with tiles. Among the most interesting are the *Harbour Tower* (1532-1651), on the bank of the Zuiderzee; the *Stadhuis*, containing a few old pictures (A. J. T. Blankerhoff, Battle in the Zuiderzee in 1573, with finely carved frame); the *St. Jans Gasthuis;* the *Weigh House* (1609); and the *Tribunalshof* (1631), in the market. The *Groote Kerk* contains a monument to Rear-admiral Floriszoon. The *Museum* contains paintings by F. Bol, W. van de Velde the Younger, J. de Baen, four corporation-pieces by J. A. Rootius, etc. In 1573 a naval engagement took place off Hoorn between the Dutch and the Spaniards, when the admiral in command of the latter was taken prisoner. Hoorn was the birthplace of Willem Schouten (b. 1580), who discovered the passage round the S. coast of America in 1616, and named 'Cape Horn' after his native town, and of J. P. Coen (b. 1587), the founder of the Dutch dominion in the East Indies, to whom a monument was erected in 1893. — From Hoorn a steam-tramway is about to be constructed to (15 M.) *Alkmaar* (p. 348). A branch-line also runs from Hoorn to (10½ M. in 45-50 min.) *Medemblik* (Hotel Het Wapen van Medemblik).

The railway from Hoorn to Enkhuizen leads through the richest district in N. Holland. The houses of the peasants resemble villas; most of them are surrounded by small moats and communicate with the road by tiny bridges. Stations *Blokker*, *Westwoud*, *Hoogkarspel*, and *Bovenkarspel*, all of them also stations on the steam-tramway between Hoorn and Enkhuizen.

37 M. **Enkhuizen** *(Port van Cleve; Hôtel Jansen)* was once a

flourishing town with 40,000 inhab., which at the beginning of the 17th cent. possessed a fleet of upwards of 400 herring-fishing vessels. The population is now 6300 only, and not a single fishing-smack remains. The *Dromedaris* tower, a relic of the old fortications, dates from 1540. The *Zuiderkerk*, with the tomb of the naturalist Paludanus (d. 1633), has an interesting tower (1450-1525). The *Rood-loft in the *Westerkerk*, with relief-figures of Moses, Joshua, and the Evangelists, is the finest work of the kind in N. Holland (1542-73); beside the church is a detached wooden belfry dating from 1519. The *Stadhuis* (1688), in the Bree-Straat, has ceiling-paintings by Lairesse, etc. Other interesting edifices in the town are the *Weigh House* (1539) in the fish-market, the *Mint* (1611), the *Orphanage* (1615), and numerous private houses of the 17th century. Enkhuizen was the birthplace of Paul Potter, the painter (1625-1654).

Steamers ply severa times weekly from Enkhuizen to *Harlingen* (p. 354), and daily, except Sun., to the island of **Urk**, which is noted for its picturesque costumes, and to *Kampen* (p. 356).

From Enkhuizen the steam-ferry crosses the Zuiderzee in 1¼ hr. in immediate connection with the trains. — *Stavoren*, see below.

46. From Stavoren *(Amsterdam)* to Leeuwarden and Groningen.

From Stavoren to *Leeuwarden*, 31 M., Railway in 1½ hr.; to *Groningen*, 64 M., in 2¾-3½ hrs.

Stávoren, now a small place with 820 inhab., was the residence of the Frisian princes in the early middle ages, and subsequently a wealthy and independent commercial city, which reached the height of its prosperity at the beginning of the 13th century. It is connected with Enkhuizen (p. 351) by means of a steam-ferry.

The *Vrouwensand*, a broad grass-grown sandbank in front of the harbour, derives its name from the tradition that the wife of a wealthy merchant once desired one of her husband's captains to bring her from abroad 'the most precious thing in the world'. The worthy Dutch mariner, in conscientious fulfilment of the request, accordingly brought back a cargo of wheat from Dantsic! The lady, indignant at his stupidity, ordered the valuable freight to be thrown overboard at the mouth of the harbour. The grain is said to have taken root, and to have formed the foundation of the sandbank.

To the E. of Stavoren lies the *Gaasterland*, forming an oasis of forest in the midst of a vast expanse of moor. The church of the village of *Wyckel* contains the tomb and monument of General Menno van Coehorn (d. 1704), the celebrated Dutch engineer.

The railway runs to the N.E. through the fertile plain of Friesland, passing several small stations. *Hindeloopen*, with a lofty church-tower, was once celebrated for its brightly coloured dresses and gaily-painted houses (p. 319). *Workum* contains some interesting private houses of the 17th cent. and a pretty weigh-house of 1650. The church has a detached Gothic W. tower; in the interior are richly painted biers belonging to the guilds (16-17th cent.).

17½ M. **Sneek** *(Hôtel de Wynberg, Stad Munster)*, a busy little town with 11,500 inhab., carrying on a considerable trade in cheese and butter.

From Sneek to Harlingen, steam-tramway in 2-2¼ hrs. The chief intermediate station is (½ hr.) **Bolsward** *(Hôtel de Wynberg)*, with 6500 inhab. and two churches (15th and 13th cent.), which contain richly-carved late-Gothic choir-stalls (about 1450), fine tombstones, etc. The *Stadhuis (1614-16) is the finest Renaissance building in Friesland. — *Harlingen*, see p. 354.

Another steam-tramway runs from Sneek viâ Joure to *Heerenveen*, in 1¼-1½ hr.

Several unimportant stations are now passed.

31 M. **Leeuwarden** *(*Nieuwe Doelen; 't Wapen van Friesland; Phoenix; Friesch Koffiehuis; Port van Cleve; Café Neuf)*, the ancient capital of the Frisians, with 30,400 inhab., carrying on a considerable trade in cattle and agricultural products, is the junction for Groningen on the E. and Harlingen on the W. Leaving the station and skirting the new cattle-market, we reach the Willemskade, on a canal bordered with pleasant-looking villas. The Prins-Hendrik-Straat leads hence to the 'Zaailand', a square enclosed by the *Law Courts*, the *Commercial School*, the *Orphanage*, the *Exchange*, and other buildings. In the Hofplein, near the centre of the town, are the *Stadhuis*, with a fine old hall (18th cent.) and some interesting collections in the archive-room, and the insignificant old *Palace* of the governors of Friesland, who were members of the Nassau-Diez family, and ancestors of the royal family of Holland. The latter is now occupied by the Royal Commissary for Friesland. The museum of the *Friesch Genootschap van Geschied, Oudheid, en Taalkunde* contains ethnographical curiosities, a fine cabinet of coins, and various local antiquities, including two fine *Rooms from Hindeloopen (p. 352) and some good portraits of the 16-17th cent. (including one of the jurist Viglius d'Aytta van Zwickem, 1507-77). Among the other interesting buildings in the town are the pretty *Weigh House* of 1598, in the Plein, the *Oldehove*, an unfinished Gothic tower, and the *Kanselary*, dating from the time of Philip II., originally a law-court built by Barth. Janszon in 1566-71. The gold and silver wares of Leeuwarden are of considerable importance, no fewer than 25 firms being engaged in their manufacture (comp. p. 354). The Frisian women enjoy a great reputation for beauty, and many attractive faces may be seen among the country-girls who frequent the market on Fridays. In summer, afternoon-concerts are frequently given in the pretty *Stadtuin* or *Prinsentuin* (adm. 50 c.).

Railway from Leeuwarden to Meppel and Zwolle, see R. 47.

The Frisians are the only Germanic tribe that has preserved its name unaltered since the time of Tacitus. They are remarkable for their physical strength, their bravery, and love of independence. Charlemagne entered into a treaty with this remarkable race, by which they agreed to submit to the rulers he should place over them, on condition that they should be governed in accordance with Frisian laws. That monarch caused

a collection of these laws to be made, and they still exist in the *Asegabuch* in the old Frisian language, as well as in Latin. Their language differs considerably from that of the rest of Holland, occupying an intermediate position between Anglo-Saxon and Old Norse, and often closely resembling English. The Frisian language boasts of a not inconsiderable literature, but is gradually being supplanted by Dutch.

The women of Friesland wear a kind of skull-cap of metal, usually silver gilt, which lies close to the temples, where it is finished with spiral ornaments. These head-dresses are handed down from mother to daughter as heirlooms.

The small village of *Dokkum*, where St. Boniface was slain by the Frisians in 755, lies 9 M. to the N.E. of Leeuwarden, and is connected by steam-tramway with *Veenwouden*, a station on the railway from Leeuwarden to Groningen (see below).

The district between Leeuwarden and Groningen is monotonous and the stations are unimportant. From *Veenwouden* a tramway runs to Bergum and Dokkum (see above). — 33½ M. *Groningen*, see p. 358.

From Leeuwarden to Harlingen, 15½ M., railway in 40 min. — Stations: *Deinum*, *Dronryp*.

10½ M. **Franeker** *(De Korenbeurs)* was the seat of a university from 1585 to 1811, when it was suppressed by Napoleon. *Vitringa*, *Heineccius*, *Schultens*, *Hemsterhuis*, *Valkenaer*, and other savants once taught here. In the choir of *St. Martin's Church*, completed in 1420, are several very fine tombstones of the 15-17th cent., placed upright against the walls. The earlier specimens are of reddish sandstone, the later (some 12 ft. long) of dark granite. The most famous Frisian sculptors or 'Antyksnyders', several of whom studied in Italy, were *Peter Dirks* and *Vincent Lukas*. who flourished about the middle of the 16th century. The recently restored *Stadhuis* (1591) contains portraits of scholars, etc. The *Kornträgerhäuschen* is an elegant building of 1634. The traveller should not omit to see the great curiosity of the place, an astronomical model which shows the motions of the planets, the sun, and the moon. It was constructed by *Eise Eisinga*, a simple burgher of Franeker, in 1774-81.

15½ M. **Harlingen** *(Heerenlogement)*, a town of 14,000 inhab., with a harbour constructed in 1870-77, occupies almost the same site as a city which was entirely swallowed up by an inundation in 1134. In 1566 the surrounding district was again devastated and depopulated by another encroachment of the sea, in consequence of which the Spanish governor *Robles de Billy* caused the entire province to be surrounded by lofty dykes. The grateful inhabitants, in commemoration of this important service, erected a statue to the governor, called the *Steenen Man*, which is still to be seen on the sea-wall near the town. — The railway-station is ¾ M. from the town. Steam-tramway to Sneek, p. 353.

47. From Amsterdam or Utrecht to Leeuwarden and Groningen.

From Amsterdam to Amersfoort (28½ M.) in 50 min.-1¼ hr. (fares 2 fl. 30, 1 fl. 85, 1 fl. 15 c.). From Utrecht to Amersfoort (14 M.) in ½-¾ hr. (fares 1 fl. 10, 90, 55 c.). From Amersfoort to Leeuwarden (98 M.), express in 3, ordinary trains in 4¾ hrs. (fares 7 fl. 90, 6 fl. 15, 3 fl. 85 c.). From Amersfoort to Groningen (102 M.) in the same time (fares 8 fl. 70, 7 fl., 4 fl. 35 c.).

Amsterdam, see p. 303. Thence to (18 M.) *Hilversum*, see R. 50. — 23 M. *Baarn* (Hôtel Velaars, Hôtel op den Brink, etc.), a favourite summer-resort of the wealthy citizens of Amsterdam, with a fine wood (the *Baarnsche Bosch; Soestdyk*, see p. 373). The train now crosses the *Eem* and reaches (28½ M.) *Amersfoort*.

Utrecht, p. 368. The first station is (5½ M.) *De Bilt*, a village on the highroad to Zeist (tramway to Utrecht), the seat of the large new Meteorological Institute; then (10 M.) *Soest*, and (14 M.) *Amersfoort*, where the Amsterdam and Utrecht lines meet.

Amersfoort *(Muller; De Zwaan)* is an industrial town, with 15,500 inhab., situated on the *Eem*, in the midst of a sandy district. In 1787 the 14th cent. *Church of St. Mary* was partly destroyed by an explosion of gunpowder; the tower, 308 ft. high, which was not injured, built about 1500 (top restored in 1655), is the finest Gothic pyramid in the country. It has a chime of bells by Fr. Hemony. The mediæval gateways of the town are interesting. The old ramparts were levelled in 1829 and converted into pleasant promenades. Amersfoort is one of the chief seats of the Jansenists (p. 374). Outside the town, 1¼ M. from the station, is an eminence with a pavilion, which commands an admirable panorama of the surrounding district. — From Amersfoort to *Zutphen* and *Rheine*, see R. 49; to *Arnheim* and viâ *Kesteren* to *Nymegen*, see p. 382.

The next stations beyond Amersfoort are (6 M. from Amersfoort) *Nykerk*, (11 M.) *Putten*, and (14 M.) *Ermelo-Veldwyk*. The soil is sandy and generally sterile, but tobacco is extensively planted here. This district is the *Veluwe*, lying between the Zuiderzee and the *Yssel*, and is one of the highest parts of Holland (300-350 ft. above the sea).

17 M. **Harderwyk** *(Hôtel Kamm; Hôtel Ducroix)*, a small fortress and seaport on the Zuiderzee, is the depot for the Dutch E. Indian recruits. The university, founded in 1648, was closed in 1811.

20½ M. *Hulshorst;* 24 M. *Nunspeet;* 30 M. *Elburg-Oldebroek;* 35 M. *Wezep;* 38 M. *Hattem*. The Yssel is now crossed by a long iron bridge.

42 M. **Zwolle** *(*Keizerskroon*, Kampen-Straat, R., L., A., & B 2½, déj. 1¼, D. incl. wine 2, omn. ¼ fl.; *Heerenlogement*, in the Groote Markt, commercial, R., L., & A. 2 fl., B. 65 c., D. incl. wine 2¼, pens. 4-5 fl., well spoken of; *Hôtel Voskamp)*, the capital of the province of Over-Yssel, with 29,500 inhab., is situated on the

Zwarte Water, a small river which falls into the Zuiderzee. Approaching the town from the station we observe the *Sassen-Poort*, an old Gothic gateway of brick, with four towers, to the right, at the end of a broad sheet of water surrounded by fine trees. In the market rises the spacious Gothic *Church of St. Michael*, begun in 1406, which contains a fine carved pulpit, executed by 'Adam Straes van Weilborch uyt dat Duyts Land Nassauwe', about 1620, and an excellent organ (1 hr's performance 6 fl.). The choir-screen dates from 1592. Beside the church is the picturesque *Guard-House* of 1614. The *Stadhuis* (1448; exterior modernized) contains on the groundfloor a handsomely painted and fitted up Gothic *Council-room, with carved figures supporting the roof, said to be caricatures of councillors of Kampen. The marriage-room has a fine Gothic chandelier (14th cent.?) and chimney-piece. Next to the little Gothic *Bethlehem Church* in the Sassen-Straat is a handsome merchants-house of 1571. The country-people who frequent the town on Fridays wear quaint costumes. — Zwolle was the birthplace of the celebrated painter *Gerard Terburg* or *ter Borch* (1617-81), none of whose works, however, are preserved here. — *Thomas a Kempis*, the author of the 'Imitation of Christ', which has been translated into almost every known language, lived for nearly 64 years in a monastery on the *Agnetenberg*, 3 M. from Zwolle, where he died in 1471, in his 92nd year. — Excursion to *Vilsteren*.

From Zwolle to Dieren, 35 M., railway in $2^3/_4$-$3^1/_2$ hrs. Chief stations: *Hattem* (p. 355); **Het Loo** (*Hôtel de Nieuwe Kroon*). The royal château was the favourite residence of William I. and William III., and is shown only in the absence of the queen. Visitors are admitted to the beautiful *Park daily after 10 a.m. on application to the gardener. — Next stations: *Apeldoorn* (p. 360); *Dieren* (p. 362).

From Zwolle to Kampen, 8 M., railway in 15-20 min. (fares 65, 55, 35 c.). — Intermediate station, *Mastenbroek*.

Kampen (**Hôtel des Pays-Bas*, R., L., & A. $1^1/_4$-$1^3/_4$, B. $^3/_4$, D. $1^3/_4$ fl.; **Dom van Keulen; Hôtel de Moriaan*), on the *Yssel* (here crossed by a new bridge), near its influx into the Zuiderzee, is a quiet and clean Dutch town of 20,000 inhab., a favourite residence of persons with limited incomes (no municipal taxes). The town, once a member of the Hanseatic League, was at the height of its prosperity in the 15th cent., before the harbour was silted up. The *Koornmarkts-Poort*, one of the four ancient gateways, dates from the 14th century. The church of *St. Nicholas*, or *Bovenkerk* (under restoration), an imposing Gothic edifice with double aisles, ambulatory, and radiating chapels (comp. p. 367), and that of *St. Mary*, or *Buitenkerk* (Roman Catholic), also date from the 14th century. The chief object of interest, however, is the *Stadhuis, restored after a fire in 1543. The six statues on the façade (Charlemagne, Alexander the Great, Moderation, Fidelity, Justice, and Neighbourly Love) apparently date from the previous building of the 14th century.

The council-room, with elaborately carved magistrates' seats (notably the two presidents' chairs) by M. Vrederick (1546), an almost overladen sculptured chimney-piece by Jacob Colyns de Nole of Utrecht (1545), and an artistic iron trellis before one of the windows, is among the most characteristic curiosities in the country. It contains a small collection of antiquities. A later addition (1740-41) contains tapestry, portraits of stadtholders, tankards, etc. In the vicinity is the *Broederkerk* (15th cent.), the former Minorite church, and the *Tower of the Holy Ghost*, built in 1649-64 by Vingboons, as a kind of landmark between the Bovenstad and Buitenstad. — Kampen is the seat of a reformed theological school, with 6 professors and about 60 students.

From *Kampen to Amsterdam*, steamboat almost daily in 4½ hrs.; also viâ *Urk* (p. 352) to *Enkhuizen* (p. 351), to *Zwolle* (p. 355), and to *Deventer* (p. 360).

Beyond Zwolle the train crosses the *Vecht*. 46 M. *Dalfsen*; 51 M. *Dedemsvaart* (steam-tramway viâ *Avereest* to *Heemse-Hardenberg*); 54½ M. *Staphorst*.

58 M. **Meppel** (*Heerenlogement; De Bonte Koe*, well spoken of), a town with 8500 inhab. and an important butter-market. The line to Leeuwarden here turns to the left, that to Groningen to the right; carriages changed.

The Leeuwarden Line continues to run towards the N.; it crosses the *Drentsche-Hoofd Kanaal*, and passes (61½ M.) *Nyenveen* and (66½ M.) *Steenwyk* (Bellevue; Het Posthuis; Varrenhorst), a small town of 5000 inhab.

The Pauper Colonies of Frederiksoord, Wilhelminaoord, and Willemsoord lie to the E. of Steenwyk. These colonies were founded during the famine of 1816 and 1817 by a charitable society established for that end, and now support about 2000 paupers. Each adult, if able-bodied and willing to work, is provided with a few acres of land, and occasionally with a cow, a pig, and a few sheep. There are also other excellent arrangements, by means of which the majority of the colonists are rendered entirely self-supporting after the first outlay has been made. The houses are visited almost daily by the superintending officials, and the strictest discipline is everywhere observed.

The Colonies of Veenhuizen, 9 M. to the W. of *Assen* (p. 353), consist of three extensive buildings, about ½ M. apart, two of which were destined for the reception of orphans, and the third for beggars. The orphan-asylums were, however, unsuccessful, and the buildings are now occupied by paupers. Another similar colony is that of *Ommerschans*, 9 M. to the S. E. of *Meppel*, in the province of Over-Yssel. The latter is partly used as a penal settlement for the idle and the disorderly, and partly as a reformatory for beggars.

Beyond Steenwyk the line turns to the N.W. 71 M. *Peperga-Oldemarkt*; 72½ M. *Wolvega*; 78 M. *Oudeschoot*. — From (80½ M.) **Heerenveen** (*Hôtel Jorissen*), a town with 6000 inhab., situated in a pretty district, with numerous country-seats, excursions may be made to (¾ hr.) *Oranjewoud* and (2 hrs.) *Olterterp*. Steam-tramways run to Sneek (p. 353) and to *Drachten* (1½-2 hrs.). — To the left are several lakes, the largest of which is the *Sneeker Meer*.

Numerous windmills are used for purposes of drainage. From (87 M.) *Akkrum*, a canal-boat runs to *Sneek* (p. 353) and to Bolsward (p. 353). 90 M. *Grouw-Irnsum;* 93 M. *Wirdum.*

98 M. *Leeuwarden*, see p. 353.

The Meppel and Groningen Line at first turns towards the E., and follows the course of the small *Oude Diep*. At (70 M. from Amersfoort) *Hoogeveen* the stream is quitted, and the line turns to the N. — Between (77 M.) *Beilen* and *Hooghalen* the *Oranje Kanaal* is crossed.

86 M. **Assen** (**Hôtel Somer*), a town with 8500 inhab., partly concealed by wood, is the capital of the province of Drente. The tumuli or 'giants' graves' at *Rolde* (1/2 hr.'s drive from Assen), and at *Gieten*, *Eext*, *Borger*, etc., are objects of great interest to the antiquarian. The huge stones which mark these spots recall those of Stonehenge.

Beyond Assen the line follows the course of the *Oude Aa*, at some distance from the stream. Just before (93 M.) *Vries-Zuidlaren*, close to the railway, is an excellent specimen of a tumulus (steam-tramway to Groningen, see below). 95 1/2 M. *De Punt;* 98 M. *Haren.*

102 M. **Groningen.** — **Hotels.** *Doelen, in the Groote Markt (Pl. C, D, 2), R., L., A., & B. 2, déj. 3/4, D. 1 1/2, omn. 1/4 fl.; *Frigge, Heere-Straat (Pl. D, 2), R., L., & A. 1 1/4-1 3/4, B. 3/4, D. incl. wine 2 1/2 fl.; *Hotel-Restaurant Willems, Heere-Straat 54, R., L., & A. 2-2 1/2, B. 3/4, D. 1 1/2, pens. 3 1/2, omn. 1/4 fl.; *Zeven Provincien, R., L., & A. 1 1/2 fl., B. 60 c., D. 2 1/4, omn. 1/4 fl., t'Wapen van Amsterdam, both in the Groote Markt; *Blaauwe Paard, near the Nieuwe Kerk, unpretending; Hotel Friesland, Kleine Pelter-Straat 43, R. & B. 1 1/2 fl.; Hotel Kiek, opposite the Exchange, R., L., A., & B. 1 1/2, D. 1 1/2 fl.

Cafés-Restaurants. *Hackerbräu*, Groote Markt; *Willems* (see above), Heere-Straat; *Café Groenendael*, Heere-Straat; *Van der Sluis*, Vischmarkt; *De Boer*, Groote Markt; *Bavaria*, Gulden-Straat; *Osnabrücker Bierhalle*, Stoeldraaier-Straat.

Tramway from the station to the *Groote Markt* and thence to the *Ebbingeport* and the station of the Delfzyl railway (10 c.), with a branch to the *Sterrebosch* (12 c.).

Groningen, the capital of the province of the same name, with 57,900 inhab. (7000 Rom. Cath., 3000 Jews), lies at the junction of the *Drente'sche Aa*, or *Hoornsche Diep*, and the *Hunse*, or *Drentsche Diep*. The latter is called *Reitdiep* from this point to its mouth (12 M. to the N.W.), and being converted into a canal, with two locks, is navigable for large sea-going vessels. Rape-seed and grain are the staple commodities of the place. The peasants who cultivate the former are generally free-holders, and often remarkably well-to-do, many of them possessing 10-20 horses. The old fortifications have been converted into boulevards and gardens.

The Groote Markt, or market-place, is one of the most spacious in Holland. The **Church of St. Martin** (Pl. C, 2) situated here is a fine Gothic structure with a lofty tower (432 ft.), erected after a fire in 1627. Opposite to it is the extensive **Stadhuis** (Pl. C, 2), restored in 1787-1810. Behind is the elegant *Collectehuis* (Pl. C,

GRONINGEN.
1:18.000
0 100 200 300 400 500
Meter
N.
S.
Schuine Gymnasium
Martini Kerk
Fabriek
Stadh.
Heere Poort
Stations gebouw
Bank
Post
Broer Kerk
Hoge Justitie Academie
Nieuwe Kerk
De Harmonie
Logement
Hospitaal
Halte
Botendiep
Hoornsche Diep
Hoornsche Dijk
Hoornsche Veld
Parkachtig Veld
Boterdiep
Kerk
Straat
Gracht
Singel
Laan
Weg
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Diep
A
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4

D, 2) of 1635. Many of the private houses (17th cent., etc.) are of interest to the student of architecture.

The **University** (Pl. C, 3), founded in 1614, possesses an excellent natural history museum, which is established in the handsome academy buildings (erected in 1851), with their fine Ionic colonnade. There are 39 professors and about 460 students. A collection of Germanic antiquities is in course of formation. Among the treasures of the library is a copy of the New Testament of Erasmus with marginal annotations by Luther. — Opposite is the Roman Catholic *Broederkerk* (Pl. C, 3), adorned with large pictures of the Passion by *L. Hendricx* (1865).

The **Deaf and Dumb Asylum,** founded in 1790 and supported chiefly by voluntary contributions, educates 200 pupils. Public examinations on Wednesdays, 11-12 o'clock. A small monument to the founder *Guyot* (d. 1828) has been erected in the ox-market (Pl. C, 3), in front of the building.

To the N. is the *Noorderkerk* (Pl. B, 3), built in 1660-64 on the plan of the church of the same name in Amsterdam. — To the S. is the *Aa-Kerk* (Pl. B. 2), with a curious tower of 1712.

The **Harbour** *(Ooster, Noorder, Zuider Haven)* generally presents a busy scene. Extensive warehouses have recently been erected on the E. side of the town. — The projecting corner of a street in the vicinity, called the '*oude kiek in't jat straat*' ('the old peep into the harbour street'), is adorned with the head of a bearded man, with the inscription '*Ick kiek noch in't*' ('I still peep into it'). It is said to commemorate a siege by the Bishop of Münster and the electoral troops of Cologne in 1672, when the besiegers were compelled to retreat, as they were unable to prevent supplies being brought into the town by the Reitdiep. The inscription imports, that, as long as the harbour is free from enemies, no real danger from besiegers need be apprehended.

From Groningen to Delfzyl, 18½ M., railway in 1½-2 hrs. The train skirts the *Ems-Kanaal*, passing several unimportant stations. — **Delfzyl** lies on the *Dollart*, a gulf 6 M. broad, at the mouth of the Ems, formed in 1277 by an inundation. On the opposite side of the Dollart lies *Emden* (see *Baedeker's Northern Germany*).

From Groningen to Rodeschool, 15 M., railway in 1½-2 hrs. The train passes several unimportant stations. Opposite (15 M.) **Rodeschool** lies the island of *Rottum*.

To the N.W. of Groningen lies the island and bathing-resort of **Schiermonnik-Oog** (*Inn*, in the village; *Badhôtel*, 1½ M. from the village, pens. at both 3½ fl.), frequented chiefly by the Dutch themselves. A steamer plies thither in about 6 hrs.; landing difficult.

48. From Groningen to Bremen.

107 M. Dutch Railway to *Nieuweschans* or *Neuschanz*, 29 M., in 1-1¼ hr. (fares 2 fl. 35, 1 fl. 90, 1 fl. 20 c.); Oldenburg Railway to *Bremen*, 78 M., in 3¾ hrs. (fares, in German money, 7 ℳ 60, 5 ℳ 70, 3 ℳ 80 pf.)

Groningen, p. 358. The line generally skirts a canal called the *Schuiten* or *Winschoter Diep*. That part of the province of Groningen

which lies to the S. of the railway has been converted, in the course of the present century, by dint of unremitting industry, from a barren waste into fruitful fields. New villages are constantly springing up here. — 7½ M. *Kropswolde;* 9 M. *Hoogezand-Sappemeer;* 14 M. *Zuidbroek,* with a brick church of the 13th cent. (steam-tramway to *Buinermond* on the Stadscanal, see below); 18 M. *Scheemda.* — 21 M. *Winschoten* (Hôtel Wissemann), also with a 13th cent. brick church, is connected by a steam-tramway with *Finsterwolde,* to the N., and with the *Stadscanal* (see above), to the S.

About 1½ M. from Winschoten, at *Heiligerlee*, a monument was erected in 1873 to commemorate the first victory of the Netherlanders under Louis of Nassau, brother of William the Silent, over the Spaniards in 1568, with which the 80 years' struggle for liberty began. The monument represents Batavia with the flag of liberty; at the side of the latter an enraged lion; underneath, the dying Adolph of Nassau, youngest brother of William the Silent, who fell during the battle.

28½ M. *Nieuweschans*, German *Neuschanz*, is the last place in Holland.

31½ M. *Bunde;* 35 M. *Weener;* 40 M. *Ihrhove.* Thence viâ *Leer* and *Oldenburg* to *Bremen*, see *Baedeker's Northern Germany.*

49. From Amsterdam viâ Deventer and from Arnhem viâ Zutphen to Salzbergen - Rheine *(Germany).*

Dutch State Railway. From Amsterdam to *Deventer*, 66 M., in 2-2¾ hrs.; from Deventer to *Rheine*, 63 M., in 1½-2½ hrs. From Amsterdam viâ Amersfoort to *Zutphen*, 66 M., in 2-2¾ hrs.; from Arnhem to Zutphen, 19 M., in ½-1 hr. (from Amsterdam viâ Arnhem to Zutphen, 75 M., express in 2½ hrs.). — From Zutphen to *Rheine*, 58 M., in 2½-3½ hrs. — From Rotterdam to Arnhem viâ Gouda, 72½ M., express in 2-2½ hrs.

This is the route followed by the express-trains between Amsterdam or Rotterdam and the whole of N. Germany. From Amsterdam to Berlin, express in 11¼-13 hrs. (fares 54 *M* 40, 41 *M* 50 pf.); from Rotterdam to Berlin express in 12-14 hrs. (fares 55 *M* 30, 42 *M* 30 pf.).

From Amsterdam to (28½ M.) *Amersfoort*, see R. 47. — 38½ M. *Barneveld*, pleasantly situated to the S. of the station.

55 M. **Apeldoorn** (*De Moriaan; Hôtel Apeldoorn; Het Loo* or *Keizerskroon* and *De Nieuwe Kroon*, near the château), a prosperous village with 3000 inhab., is picturesquely situated on the *Grift* and the *Dieren Canal.* The produce of its numerous paper-mills is principally exported to the E. Indies. Near Apeldoorn is the royal château *Het Loo* (p. 356). — To Zwolle and Dieren, see p. 356.

From Apeldoorn to Zutphen, 10½ M. — The train crosses the Dieren Canal. — 63 M. *Voorst*, prettily situated, with numerous villas. — The train crosses the *Yssel* by an imposing bridge, together with the Arnhem line (see p. 362). 66 M. *Zutphen*, see p. 362.

The railway to Deventer diverges to the left from the Zutphen line: Stations *Teuge; Twelloo.* The train crosses the Yssel.

66 M. **Deventer** (*Engel; Moriaan; Zum Franziskaner*, with restaurant; *De Keizer*, at the station, well spoken of), situated on the frontier of Guelders and Over-Yssel (*i.e.* 'beyond the Yssel'), is a

clean and prosperous town with 23,700 inhab., the birthplace of the celebrated philologist Jacob Gronovius (1645-1716), and the theologian Gerrit Groote (1340-84). The large Gothic **Groote Kerk*, or church of *St. Lebuinus*, has a Romanesque crypt of the end of the 11th cent. and a fine Gothic tower of the 15th cent.; the other tower is unfinished. The *Berg Kerk* has two late-Romanesque towers. The *Stadhuis* contains a good picture by *Terburg* (p. 356), who was burgomaster of Deventer in his later years and died here in 1681. The neighbouring *Police Office* is a Renaissance edifice of 1632. In the 'Brink', the finest square in the town, are the late-Gothic *Weigh House* of 1528 (now a gymnasium), with a large outside staircase of 1643-44, and several elegant private houses ('Three Golden Herrings', etc.). The town possesses several thriving iron-foundries and carpet-manufactories. Deventer is locally famous for its honey-cakes, a kind of gingerbread, tons of which are annually sent to different parts of Holland. Steam-tramway viâ *Laren* and *Lochem* (p. 363) to *Borculo* (see below).

From Deventer to Zwolle, 18½ M., railway in ½-1¼ hr. — 3 M. *Diepenveen*, 1½ M. from the station; 6 M. *Olst*, with 4500 inhab. and extensive brick-fields. — 10 M. *Wyhe* (De Brabantsche Wagen; Greeve) a straggling village with 4000 inhab., in a beautifully-wooded district with numerous villas ('Buitenplaatsen'). — 14 M. *Windesheim*, formerly the seat of a convent. — 18½ M. *Zwolle*, see p. 355.

From Deventer to Zutphen, 10 M., railway in 16-35 min., viâ (8 M.) *Gorssel*.

The next stations are unimportant. In the church of *Bathmen* frescoes, supposed to date from 1379, were discovered in 1870. — 87 M. **Almelo**, a small town of 4000 inhab., with a château of Count Rechteren-Limpurg. — At (99 M.) *Hengelo* our line joins the line from Arnhem viâ Zutphen (p. 363). — 106 M. *Oldenzaal*.

From Oldenzaal a line runs to *Ruurlo* (p. 363) viâ *Enschede* (junction for Gronau and Hengelo), *Boekelo* (junction for Hengelo, p. 363), *Neede*, and *Borculo* (steam-tramway to Deventer viâ Lochem, see above).

The railway now crosses the Prussian frontier. 113½ M. *Gildehaus* is the first German station.

115½ M. **Bentheim** (**Bellevue*; **Bad Bentheim*), a small and picturesquely-situated town, is commanded by a château of Prince Bentheim, the oldest parts of which date from the 12th century. The Bentheim mineral spring is efficacious in cases of gout and rheumatism. The German custom-house examination takes place here.

Next station *Schüttorf*. At (124 M.) *Salzbergen* our train reaches the Westphalian Railway, which it then follows to Rheine.

129 M. **Rheine** (**Hôtel Schulze*; **Railway Restaurant*), see *Baedeker's Northern Germany*.

From Arnhem to Zutphen and Salzbergen-Rheine. — *Arnhem*, see p. 375. — The train follows the direction of the *New* or *Guelders Yssel*, an arm of the Rhine which begins above Arn-

hem and owes its origin to a canal constructed by the Roman general Drusus in B. C. 13 to connect the Rhine with the Zuiderzee. The line, however, seldom touches the river. — 4 M. *Velp*, see p. 377. Numerous pleasant country-houses are passed. — 7½ M. *De Steeg*, the station for *Rhedersteeg*, a popular Dutch watering-place, with the château of *Rhederoord* (*De Engel Inn). A pleasant walk may be taken from De Steeg through the pretty 'Middachten Allee' to Dieren, the next station. — 10½ M. *Dieren*, with several attractive villas. Near Dieren is the hydropathic establishment of *Laag Soeren*.

Steam Tramway to (¾ hr.) *Velp* (p. 377). Another steam-tramway runs from Dieren to *Doesborgh* (Hôtel Hof Gelria; Jannes), a small town at the union of the Old and the New Yssel, which was stormed by the Spaniards in 1585, and then along the Old Yssel viâ *Doetinchem* (p. 378) and (1⅓ hr.) *Terborg* to *Gendringen*.

14 M. *Brummen*, with the villas of numerous wealthy Dutch merchants. To the E. rise the hills of the Veluwe (p. 375). The train crosses the Yssel together with the Apeldoorn line (see p. 360).

19 M. **Zutphen** (*Soleil*, R. & B. 2-2½, D. incl. wine 2½ fl.; *Hollandsche Tuin*, in the Groenmarkt, R. & B. 1¾-2¼, D. incl. wine 2¼ fl.; *Keizerskroon*, R., L., A., & B. 1¾, D. 1½ fl.), situated at the confluence of the *Berkel* and the Yssel, is a town with 18,000 inhab., with remains of its mediæval fortifications on the Berkel and beyond. The most important edifice is the Gothic *Church of St. Walburgis*, or *Groote Kerk*, dating from the 12th cent. (under restoration). It contains a copper *Font supported by lions, in the Renaissance style, cast in 1527, a Gothic candelabrum of gilded iron (spoiled by its conversion into gas-brackets), half-relief sculptures on the pulpit, and a handsome modern monument of the Van Heeckeren family, all of which are worthy of inspection. The chapter-house, in which the capitals of the columns are noticeable, contains the old *Library, dating from pre-Reformation days; the books (about 400, including valuable MSS. and incunabula) are chained to the desks. The upper part of the tower dates from 1637, its predecessor having been destroyed by lightning. Opposite is the *Stadhuis*. The *Wynhuis Tower*, on the groundfloor of which is the police-office, has two galleries and contains a good set of chimes. The vestibule, on the Lange Hoofdstraat, dates from 1660. Several of the brick buildings (16-17th cent.) in the Zaadmarkt, Groenmarkt, etc., are architecturally interesting. The timber which is floated in rafts from the Black Forest down the Rhine and Yssel forms the chief article of commerce at Zutphen.

About 2½ M. to the N. of Zutphen is situated the agricultural colony of **Nederlandsch Mettray**, a Protestant institution founded in 1851 for the education of poor boys and foundlings. It was first instituted by Hr. Schutter, who presented 16,000 fl. for the purpose, and has since been liberally supported and extended by private contributions. The estate of *Ryssell*, about 50 acres in area, has been purchased by the society, and upwards of 150 boys are educated here (about 12 in each house).

From Zutphen to Winterswyk, 27½ M., railway in 1 hr. 5 min. Stations: *Vorden*, *Ruurlo* (junction for *Zevenaar*, p. 378, and for Oldenzaal and Gronau, p. 361), *Lichtevoorde-Groenlo*. The line is prolonged from *Winterswyk* to *Bocholt* and *Wesel* (p. 378) and also to *Dorsten*. No quick trains. — To *Zwolle*, see p. 355.

Beyond Zutphen the train crosses numerous canals and tributaries of the Yssel. Stations: *Laren*, *Lochem*, both connected by steam-tramways with Deventer and Borculo (p. 361); *Markelo*, *Goor*, *Delden* (Hôtel Carelshaven; near Delden is the château of *Twickel*, with a fine park, the property of the Van Heeckeren family). — At (47 M.) *Hengelo* we join the line coming from Deventer; see p. 361.

50. From Amsterdam to Utrecht.

a. Viâ Breukelen.

22 M. Railway in ½-1¼ hr. (fares 1 fl. 80, 1 fl. 30, 90 c.). The trains start from the *Central Station* but call at the *Weesper Poort Station*.

Amsterdam, see p. 303. The immediate environs of Amsterdam consist chiefly of polders (p. xxx). The most remarkable of these, and one of the lowest in Holland, is the *Diemermeer* (16 ft. below the mean sea-level), the W. side of which the train skirts soon after quitting the station. Extensive nurseries and kitchen-gardens, intersected by numerous canals, are also passed. — 7 M. *Abcoude*; 10 M. *Loenen-Vreeland*. At (11½ M.) *Nieuwersluis* the railway crosses the Vecht.

14 M. *Breukelen*, also a station on the line from Gouda to Amsterdam (R. 51). — 17½ M. *Maarssen*. — The Vecht, which is not seen from the railway, is bordered with a succession of villas, summer-houses, and gardens. Numerous steamboats ply on the Vecht, and an excursion in one of them, *e.g.* from Utrecht to Nieuwersluis, is very enjoyable.

22 M. *Utrecht* (Central Station), see R. 53.

b. Viâ Hilversum.

27½ M. Railway in ¾-1¾ hr. (fares 1 fl. 80, 1 fl. 30, 90 c.). Trains start from the *Central Station*.

Amsterdam, see p. 303. The line runs towards the E. and intersects the *Watergraafsmeer* polder, with its fresh green meadows. 10 M. *Weesp*, a small town on the *Vecht*. The polders next traversed were formerly the *Naarder Meer*. — 14½ M. *Naarden-Bussum*. The small fortified town of *Naarden* (De Kroon), a little to the N. of the line, possesses a church with vaulting painted in the Gothic style. The Stadhuis and the orphanage contain a few paintings.

18 M. *Hilversum* (Hof van Holland) is a prosperous town with 13,000 inhab., factories of various kinds, and the villas of numerous wealthy citizens of Amsterdam. It is the junction for the line to

Amersfoort (p. 355) and is also connected with Amsterdam by a steam-tramway, passing *Naarden* (p. 363) and *Muiden* (p. 346). The neighbourhood here is attractive, and suggestive of pleasant walks and drives.

24 M. *Maartensdyk.*

28 M. *Utrecht* (Oosterspoor), see p. 368.

51. From Rotterdam to Utrecht and Amsterdam viâ Gouda.

44½ M. Railway to (38 M.) *Utrecht* in 1-1½ hr. (fares 2 fl. 70, 2 fl. 5, 1 fl. 35 c.; express 20 per cent more); to *Amsterdam* in 1¼-2 hrs. (3 fl. 50, 2 fl. 75, 1 fl. 75 c.).

The train starts from the Rhenish Station on the Maas (Pl. G, 3), and traverses a district of canals and pastures. 4½ M. *Capelle;* 7 M. *Nieuwerkerk.* The line skirts the E. side of the extensive *Zuidplas-Polder.* — Beyond (10 M.) *Moordrecht* the *Kromme Gouw* is crossed.

12½ M. **Gouda,** commonly called *Ter-Gouw* (**De Zalm*, in the market-place, R., L., A., & B. 2¼, déj. 1, D. 2¼, omn. ¼ fl.), a town of some importance at the confluence of the *Gouw* and the *Yssel*, with 18,500 inhab. and large brick-fields, is encircled with fine old trees. Two hours suffice to inspect the stained glass in the Groote Kerk and visit the Museum. — On leaving the railway-station we take the street to the left, which soon turns to the right and leads across several canals to (¼ M.) the market-place, with the town-hall (see p. 365). Near it is the Groote Kerk; entrance on the S. side of the choir; the sacristan (20 c.) lives at No. 33 A, opposite.

The Groote Kerk *(St. John)*, founded in 1485, and rebuilt after a fire in 1552, is a striking example of late-mediæval art. The round-arched arcades are borne by thirty-six circular pillars. The lofty barrel-vaulting is of wood. The beautiful **Stained-Glass Windows* illustrate the transition from the ecclesiastical style of glass-painting to the heraldic and allegorical style of secular art at that period.

There are in all 31 large and 13 smaller stained-glass windows, presented by princes, towns, and private individuals after the above-mentioned fire. The best of these (12 in number) were executed by the brothers *Wouter* and *Dirk Crabeth* in 1555-77; the others being the work of other more or less well-known masters *(Lambert van Noort, Willem Tybaut)* down to 1603. Some of them have unfortunately been indifferently restored in the 17th cent. and later. The subjects of the older windows are Scriptural, with figures of saints and of the donors, those of the later are armorial bearings or allegorical representations. The following are by the brothers Crabeth: No. 5. (beginning from the main entrance). Solomon and the Queen of Sheba; 6. Judith and Holofernes; 7. Last Supper, presented by Philip II. of Spain, whose portrait it contains; 8. Punishment of Heliodorus, the desecrator of the temple; 12. (farther on, in the retro-choir) Nativity; 14. Preaching of John the Baptist; 15. Baptism of Christ; 16. Preaching of Christ; 18. John the Baptist in prison; 22. Christ driving the merchants and money-changers out of the Temple, a gift of William I. of Orange, afterwards enlarged; 23. Christ

washing the feet of the Disciples; at the top, Elijah's sacrifice; 24. Below, Peter and John healing the lame man; above, Philip baptising the Ethiopian eunuch. — The coloured drawings and the original cartoons of the brothers Crabeth are preserved in the sacristy. — The *Municipal Library*, a considerable collection, is kept in an adjoining room.

The late-Gothic *Stadhuis* (1449-59), in the middle of the market-place, is a most noteworthy building, with a Renaissance outside staircase by Cools (1603). Behind it is the *Meat Market* (1691). The tasteful *Weigh House*, by Pieter Post (1668), also in the market-place, is adorned with a masterly relief by Barth. Eggers.

The Town Museum (adm. 25 c.), in the market-place, chiefly contains antiquities connected with the town, and a few corporation pictures and portraits by *Wouter Crabeth the Younger*, *Corn. Ketel* (b. at Gouda in 1578), and others. The chief objects of interest are a corporation-piece by *Ferd. Bol*, and a fine enamelled and gilded chalice and paten, presented to the 'shooters' guild' of Gouda by the Countess Jacqueline of Bavaria in 1425. — The adjacent *Orphanage* contains a good regent-piece by J. Verzyl.

From Gouda to the Hague, 17½ M., branch-line of the Rhyn-Spoorweg in ½-¾ hr. (fares 1 fl. 45, 1 fl. 15, 70 c.). Stations *Zevenhuizen-Moerkapelle*, *Zoetermeer-Zegwaard*, *Voorburg*, and the *Hague* (p. 265). Steam-tramway to Scheveningen in connection with the trains, see p. 285.

Gouda is connected by steam-tramways with *Bodegraven* (p. 265; 50 min.), and with *Oudewater* (see below; 1 hr., 6-9 times daily). — Steamboat several times daily in 1 hr. to **Boskoop** (*Klaassen; Van der Stam*), with large nursery-gardens (roses, rhododendrons, azalias, clematis, etc.), well worth a visit when the flowers are in bloom. — Steamboats also to Rotterdam, Leyden, etc.

20 M. *Oudewater*, on the Yssel, was the birthplace of *Arminius*, after whom the 'Remonstrants' (p. 385) were called Arminians. A picture in the Stadhuis by Dirck Stoop commemorates the brutal excesses committed here by the Spaniards in 1575.

24 M. **Woerden,** with 6000 inhab., situated on the 'Old Rhine', formerly a fortress, was captured and cruelly treated by the army of Louis XIV. under Marshal Luxembourg in 1672 (an event described by Voltaire). In 1813 it was occupied by the Dutch, but taken by the French under General Molitor and again plundered. The fortifications have now been demolished, and their site converted into public promenades, which afford a fine view of the town and its environs. The former town-hall (1501 and 1614) is a quaint and picturesque little building, with an old pillory in front of it; the carved panelling of the council-chamber dates from 1610. — From Woerden to *Leyden*, see p. 265.

Beyond (25½ M.) *Harmelen* (tramway to Utrecht, p. 368) the canals become rarer, and the country more undulating and agricultural. The Amsterdam line diverges here, and unites with the direct line from Utrecht to Amsterdam at stat. *Breukelen* (p. 363).

38 M. *Utrecht*, see p. 368. — Thence to *Amsterdam*, see R. 50.

52. From Liège to Utrecht.

119 M. Railway in 5¼-6½ hrs.; fares 17 fr. 93, 13 fr. 90, 8 fr. 98 c.; or, in Dutch money, 9 fl. 50, 7 fl. 60, 4 fl. 75 c.

Liège, see p. 209. The train starts from the *Station des Guillemins*, and calls also at the stations of *Jonfosse*, *Palais*, and *de Vivegnis* (comp. p. 209). It then skirts the hills enclosing the Meuse, but at some distance from the river, as far as —

2 M. **Herstal**, almost a suburb of Liège, said to be the birthplace of Pepin 'of Herstal', the majordomo of the palace, or chief officer of the king, and practically the regent of the great Frankish empire, as the power of the Merovingian monarchs had begun to decline. Herstal also contests with Aix-la-Chapelle the glory of being the birthplace of Charlemagne. In 870 Charles the Bald of France concluded a treaty here with Lewis the German concerning the partition of Lorraine. Admission to the large arms-factory on application (comp. p. 210).

The train now quits the valley of the Meuse. — 5 M. *Milmort*. From (6 M.) *Liers* a branch-line runs to Rocourt and Ans (p. 202). 11 M. *Glons*; 12½ M. *Nederheim*.

15 M. **Tongeren**, French *Tongres (Hôtel du Casque)*, the Roman *Aduatica Tongri*, is a town with 7200 inhabitants. At the beginning of the 4th cent. it was the seat of a bishop, whose residence, however, was removed to Maastricht in 346 to secure the protection of the latter's fortifications, and was afterwards transferred to Liège. The handsome Gothic *Church of Notre Dame*, erected in 1240, with choir and tower of the 15th cent., possesses a painted wooden statue of the Virgin (12-13th cent.), a valuable collection of sacred vessels, and Romanesque cloisters with fine sculptures. In the market-place is a bronze statue of Ambiorix. — Branch to *St. Trond* and *Tirlemont*, see p. 201.

20 M. *Hoesselt*; 21 M. *Bilsen* (branch-line to Munsterbilsen, p. 179); 24 M. *Beverst* (p. 179); 26½ M. *Diepenbeek*.

31 M. **Hasselt**, where the line unites with the Antwerp, Maastricht, and Aix-la-Chapelle railway (see p. 179).

Scenery uninteresting, but the bridges over the arms of the Meuse and Rhine towards the end of the journey are worthy of notice. Stations *Zonhoven*, *Helchteren*, *Wychmael-Beverloo* (junction of the line from Bourg-Léopold to *Maaseyck*), *Exel*. — 52 M. *Neerpelt* (Hôtel Neuf, at the station), situated in the *Campine Limbourgeoise*, a former moor converted by irrigation into a fertile plain, is the junction for the Gladbach and Antwerp line (p. 181). 57 M. *Achel* (last station in Belgium); 62 M. *Valkenswaard* (first in Holland); 64½ M. *Aalst-Waalre*; 69 M. *Eindhoven* (p. 383, junction of the Venlo line); *Best*; 81 M. *Boxtel* (p. 383), and (86 M.) *Vught* (also connected with 'S Hertogenbosch by a steam-tramway).

89½ M. **'S Hertogenbosch**, or *'S Bosch*, French *Bois-le-Duc (Eenhorn*, R., L., A., & B. 2¼, D. incl. wine 2¼, omn. ¼ fl.;

Lion d'Or; Maison Verte), on the *Dommel*, the *Aa*, and the *Zuid-Willems-Canal*, the capital of the province of N. Brabant, and strongly fortified down to 1876, with 27,100 inhab., derives its name from Duke Godfrey of Brabant, who conferred municipal privileges on the town in 1184. — Tramway from the station to different parts of the town; steam-tramway viâ Veghel to Helmond (p. 383); steamboat to Rotterdam (p. 252).

The late-Gothic CATHEDRAL OF ST. JOHN *(St. Jans Kerk)*, built in 1458-98, with an old tower of the 11th cent., and, to the S. of the latter, a chapel of the 13th cent., is one of the three most important mediæval churches in Holland, the other two being the Cathedral of Utrecht and the Church of St. Nicholas at Kampen, both of which it surpasses in richness of ornamentation. It has a lofty nave with double aisles, and a handsome choir flanked with chapels. The interior contains modern stained glass, a copper candelabrum of the 15th cent., a copper font, cast in 1492, carved Gothic choir-stalls of the 15th cent., a large organ, and a beautiful pulpit by *Cornelis Bloemart* (1566-70), with statuettes (Christ, Evangelists, saints) and reliefs from the lives of SS. John the Evangelist and Andrew. — The *Church of St. Catharine* contains a number of pictures from the suppressed Abbey of Tongerloo.

The *Gemeentelyk Museum*, on the upper floor of the Raadhuis, is open every forenoon (adm. $^1/_2$ fl., 2-3 pers. 1 fl.). It contains ancient plans of the town and neighbourhood, the silver seals of the chief magistrates from 1213 to 1795, valuables, coins, a few paintings, instruments of torture, etc. — The interesting Museum of the *Provinciaal Genootschap van Kunst en Wetenschappen in Noordbrabant* (open on week-days, 1-3) contains Roman, German, Franconian, and later antiquities, chiefly from N. Brabant, manuscripts, pictures, drawings, maps, and coins.

About 10 M. from Bois-le-Duc is the magnificent château of **Heeswyk** (reached by steam-tramway in 1 hr.), restored in an old-fashioned style, the property of *Baron van den Bogaerde van ter Brugge*, containing an unusually extensive collection of weapons and other interesting mediæval and Renaissance objects. Strangers admitted on sending in their cards. Fee 1 fl. — The tramway is prolonged hence to *Veghel* (p. 378).

FROM 'S HERTOGENBOSCH TO LAGE-ZWALUWE, railway (traversed by quick trains also) in $^3/_4$-$1^1/_4$ hr. Stations *Vlymen*, *Waalwyk*, terminus of the steam-tramway from Tilburg (p. 383); *Koasheuvel-Capelle*, *Geertruidenberg*, a fortified little town on the Biesbosch (p. 389; steam-tramway to Osterhout-Breda, p. 384). — *Lage-Zwaluwe*, see p. 384.

The train crosses the Maas near ($91^1/_2$ M.) *Hedel*, and reaches — 95 M. **Bommel**, or *Zaltbommel* (**Hôtel Gottschalk*, plain), formerly a strongly-fortified place (4000 inhab.), which was unsuccessfully besieged by the Spaniards in 1599 and taken by Turenne in 1672 after a gallant defence. The ramparts are now occupied by beautiful avenues. The church possesses one of the finest and loftiest towers in the country (15th cent.), and contains some ancient mural paintings. The so-called *House of Maarten van Rossum*

(p. 376), now a district court, is a simple but graceful Renaissance building of the 16th cent. and contains four handsome old chimney-pieces. Various houses of the 16th and 17th cent. in the market-place and the adjoining streets, notably a house in the Water-Straat with a fine upper story (16th cent.) and sculptures of the Oudenaarde school (p. 35). — The river is tidal up to this point.

The train crosses the broad *Waal*. 97½ M. *Waardenburg*; 100 M. *Geldermalsen* (p. 382), the junction for the Nymegen-Dordrecht railway, beyond which the *Linge* is crossed.

Near (105½ M.) *Kuilenburg* the *Lek*, or Lower Rhine, is traversed by a bridge of a single arch, 164 yds. in span. Kuilenburg, or *Culemborg*, was once the seat of the counts of that name, who are frequently mentioned in the history of the Dutch War of Independence. Late-Gothic Raadhuis of 1534.

About 6 M. above Kuilenborg, at the point where the *Kromme Rhyn* ('crooked Rhine') diverges from the Lek, lies *Wyk-by-Duurstede* (Hôtel Meyers), perhaps the *Batavodurum* of the Romans, and a commercial town of some importance *(Dorestadium)* in the time of Charlemagne. Adjacent is an old villa of the Bishops of Utrecht. Steam-tramway to *Sandenburgerlaan*, a station on the local railway from Zeist-Driebergen to Rhenen and Arnhem (p. 375).

110 M. *Schalkwyk*; 113 M. *Houten*. The train then crosses the Kromme Rhyn. — 119 M. *Utrecht*, see below.

53. Utrecht.

Railway Stations. Utrecht has two railway-stations: the *Central Station* of the *Staatsspoorweg* (Pl. A, 3), for all trains, and the *Station* of the *Oosterspoorweg* (Pl. E, 4), for trains to Amersfoort, Zutphen, 'S Hertogenbosch, and Dordrecht. The latter line has also a small station in the *Bilt-Straat* (Pl. F, 1).

Hotels. *Hôtel des Pays-Bas (Pl. a; C, 2), in the Janskerkhof, of the first class, with charges to correspond: R., L., & A. 1¾-3, B. ¾, D. 2, omn. ¼ fl.; Hôtel de l'Europe (Pl. c; B, 2), with café-restaurant, and Bellevue (Pl. d; B, 2), both in the Vredenburg, charges at these: R., L., A., & B. from 2, D. incl. wine 2¼, omn. ¼ fl.; *Hôtel het Kasteel van Antwerpen (Pl. b; B, 2), Oude Gracht, an old Dutch house, R., L., & A. 1¾, B. ¾, D. 1¾, omn. ¼ fl.; De Liggende Os, at the N.W. corner of the Vredenburg (Pl. A, 2), another old Dutch house, R., B., & A. 2, D. at 4 p.m. 2½ fl.; Hôtel de la Station (Pl. e; A, 2), R. & B. 2¼, D. 2 fl., Hôtel Central, clean, both opposite the Central Station.

Restaurants. *Haagsche Koffyhuis*, Vredenburg 22 (Pl. A, B, 2); *Riche*, Oude Gracht 63 (Pl. C, 3); *De Vriendschap*, Jansdam (Pl. C, 2); *Buitenlust*, Maliebaan (p. 372); *Wiener Café*, Oude Gracht C 30 (Pl. B, 2). — Wine. *Ferwerda & Tieman*, Pausdam, on the Nieuwe Gracht (Pl. C, D, 3); *Continental Bodega*, Choor-Straat (Pl. B, C, 3).

Concerts. *Tivoli*, in the Singel (Pl. E, 2), with a garden, Sun. 2-4 and 7.30-10, Wed. 7.30-10 (adm. 50 c.); public concerts in the *Lucasbolwerk* (Pl. D, 2) and the *Hoogeland Park* (p. 372), in summer only.

Cabs. From the stations into the town 1-2 pers. 60, 3 pers. 70, 4 pers. 80 c.; per hr. for 1-4 pers. 1 fl., each additional ¼ hr. 25 c.

Tramways. 1. From the Central Station by the Domkerkhof (Pl. C, 3) through the town to the Oosterspoorweg Station and the Bilt-Straat Station, every 6 min. (fare 10 c.). — 2. From Ledig Erf (Pl. C, 6) along the Oude Gracht to the Lauwerecht, every 6 min. (10 c.). — 3. From the Central Station to the Bilt-Straat Station (thence to *Zeist*, see p. 375), every ½ hr.

UTRECHT
1 : 15.000
0 100 200 300 400 500
Meter
Vredenburg
Domplein
Domtoren
Dom
Universiteit
Centraal Station
Leprozenburg
Station Ooster Spoorw.
Emplacement
Ooster Spoor
Tivoli
Lucas Bolwerk
Zonstraat
Zandpad
Notenboomen laan
Laboratorium
Artill. Park
Ziekenhuis
Sterrenburg
Tolsteeg
Weerd Singel
Lange Viestraat
Oudegracht
Geograph. Anstalt von
Wagner & Debes, Leipzig

in summer (fare 10 c.). — 4. From the Central Station along the Catharyne-Singel (Pl. A, B, 2-5) to *Jutphaas* and *Vreeswyk* (p. 371), every 1½ hr., in 50 min. — 5. From the Central Station to the Damlust barracks, the Merwede Canal, and *Harmelen* (p. 365), five times daily.

Baths. In the Nachtegaal-Straat (Pl. E, 2). River-baths in the Kromme Rhyn, in summer only.

Post Office, at the back of the cathedral, open 5.30 a.m. to 9.45 p.m. (Sun. 8.30-1.30). — **Telegraph Offices,** in the Wester-Straat (Pl. A, 3) and in the Paushuize (p. 371; closed on Sun.).

Utrecht, the capital of the Dutch province of that name, with 94,300 inhab. (⅓ Rom. Cath.), the *Trajectum ad Rhenum* (ford of the Rhine) of the Romans, subsequently called *Wiltaburg* by the Frisians and Franks, is one of the most ancient towns in the Netherlands.

Dagobert, king of the E. Franks (d. 638), founded here the first church in the territory of the Frisians, whose bishop St. Willebrordus became in 696. The archbishops of Utrecht were among the most powerful of mediæval prelates, and the town was celebrated at an early period for the beauty of its churches. It first belonged to Lorraine, and then to the German Empire, and was frequently the residence of the emperors. The Emp. Conrad II. died here in 1039, and the Emp. Henry V., the last of the powerful Salic line, in 1125, and both were interred in the cathedral of Spires. The Emp. Charles V. erected the *Vredenburg* here after 1528 in order to keep the citizens in check, but it was destroyed in 1577 on the outbreak of the War of Independence. The site of the castle, near the station, is still called the *Vredenburg*. *Adrian Floriszoon Boeyens*, the tutor of Charles V., one of the most pious and learned men of his age, afterwards Pope Adrian VI., was born at Utrecht in 1459. In 1579 the Union of the seven provinces of Holland, Zeeland, Utrecht, Guelders, Over-Yssel, Friesland, and Groningen, whereby the independence of the Netherlands was established, was concluded in the Hall of the Academy of Utrecht under the presidency of Count John of Nassau, brother of William the Silent. The States General were in the habit of assembling here from that date down to 1593, when the seat of government was transferred to the Hague. The celebrated Peace of Utrecht, which terminated the Spanish War of Succession, was concluded here on 11th April, 1713.

At Utrecht the Rhine divides into two branches, one of which, named the '*Old Rhine*', falls into the North Sea near Katwyk (p. 295), while the other, called the *Vecht*, empties itself into the Zuiderzee near Muiden (p. 346). The town is intersected by two canals, the *Oude* and *Nieuwe Gracht*, which flow far below the level of the adjoining houses. Some of the rooms and vaults below the wharfs are occupied as dwellings. Picturesque street-vistas, particularly from the Viebrug and Smeebrug, and in the Vischmarkt.

The ***Cathedral** (Pl. C, 3), a spacious cruciform edifice in the Gothic style, dedicated to St. Martin, was erected in 1254-67 by Bishop Vianden on the site of the original church, which was founded by St. Willebrordus (see above) about 720, and rebuilt by Bishop Adelbold in 1015. In consequence of a violent hurricane on 1st Aug., 1674, the nave fell in, and as it was never re-erected, a wide interval has been left between the choir, with the transept, and the W. tower. When complete it was one of the finest and largest churches in Holland (comp. p. xxxvii).

The INTERIOR (the sacristan lives at the N.E. corner of the church; comp. p. xxvi), which is 115 ft. in height, and 30 ft. in width, is disfigured

by pews, so that the impression produced by this venerable Gothic relic with its eighteen slender columns is almost entirely destroyed. The monument of *Admiral van Gent*, who fell in 1672 at the naval battle of Soulsbai, was executed in black and white marble by *Rombout Verhulst* in 1676. The monuments of Bishops *Guy of Hainault* (d. 1317) and *George van Egmont* (d. 1559) are also interesting. The extensive vaults beneath the choir contain the hearts of the German Emperors Conrad II. and Henry V., who died at Utrecht.

The **Cathedral Tower**, formerly 364 ft. in height, now 338 ft. only, erected in 1321-82, having been begun by the architect *Jan ten Doem* of Hainault, rests on a handsome vaulted passage 36 ft. in height. It is square in form, with a double superstructure, of which the upper is octagonal and open. The chimes consist of 42 bells, one of which, the St. Salvator, adorned with an image of the Saviour, was cast in the 15th cent. and weighs $8^1/_2$ tons. A flight of 120 steps ascends to the dwelling of the sacristan (where the tariff for the ascent is exhibited: 1-2 pers. 25 c.; for a larger party, 10 c. each), 200 more to the gallery, and 138 thence to the platform. The view embraces almost the whole of Holland, and part of Guelders and N. Brabant.

The fine Gothic **Cloisters* adjoining the choir on the S., recently restored by Cuypers, connect the cathedral with the University. In the S.E. corner of the Domkerkhof a bronze statue of *Count John of Nassau* (p. 369), by Stracké, was erected in 1883.

The **University** (Pl. C, 3) was founded in 1636, and has long enjoyed a high reputation (37 professors and about 700 students). It was enlarged in 1894 by a building in the early Dutch Renaissance style, from designs by *Gugel* and *Nieuwenhuis* (handsome hall with ceiling-paintings by Prof. Sturm and stained-glass windows). The *Aula*, in the Gothic style, originally the chapter-house of the cathedral, was restored in 1879 by *Cuypers*. The Senate Room contains portraits of professors, including two ascribed to *Frans Hals* and *Rembrandt*. Other academical institutions are the *Museum of Natural History* (Janskerkhof 3), with preparations in wax by Dr. Koning, and the *Physical* and *Physiological Laboratories*.

The *St. Pieterskerk* (Pl. D, 3), to the E. of the cathedral, originally a flat-roofed church, supported by columns, was founded in 1039, but has been frequently renewed; the curious old crypt with its columns is still preserved. The church is now used by a Walloon congregation.

The *St. Janskerk* (Pl. C, 2), to the N. of the cathedral, in the Romanesque style (1050), with a late-Gothic choir of 1539, contains several monuments of little merit. Adjacent is the *Anatomical Institute* of the University (Pl. C, 2). — The modern *St. Willibrorduskerk*, in the adjacent Anna-Straat, is gorgeously embellished with painting and stained glass.

The *St. Jacobskerk* (Pl. B, 1), founded in 1173 and restored in 1882, contains the monument of Pastor Huibert Duifhuis (d. 1581; below the organ).

The *University Library* (Pl. C, D, 1, 2) occupies the palace built for King Louis Napoleon in 1807. It contains 110,000 vols. and 1500 MSS., including a psalter of the 9th cent., embellished with miniatures, and several others of great value. The reading-room is open on week-days from 11 to 4 (during the vacations 1-3), on Sun. from 10 to 3.

The *Paushuize* (pope's house; Pl. D, 3), on the Nieuwe Gracht, recalls by its name Pope Adrian VI. (p. 369), who built it in 1517 when Provost of St. Salvator. It now contains several public offices (Pl. 15), including a telegraph-office. On the gable is a fine statue of the Saviour (16th cent.).

The ***Archiepiscopal Museum** (*Aartsbisschoppelyk Museum*; Pl. D, 3), Nieuwe Gracht 20, affords an admirable illustration of all the branches of sacred art practised in the Netherlands. Admission daily, except Sun. and holidays, 10-5; 50 c.

The collection is arranged in a number of small rooms. The pictures are chiefly by unknown Dutch or Flemish masters of the 15-17th centuries. Room I. On the entrance-wall are works of the *Early Cologne School* and on the right are a few old paintings by *Sienese Masters*. By the window are some costly bindings for Gospels, of the 11-13th centuries. — Room II: To the left, Embroidery for ecclesiastical vestments, 15-16th cent.; in the middle, old printed Bibles; by the exit, two portraits attributed to *Jan van Scorel* (see below). — Room III: Embroideries of the 15-16th cent.; opposite the windows, Four pilgrims in the crypt of the church at Bethlehem, a large picture of the 16th cent.; in the glass-cases are chalices, ciboria, and other ecclesiastical vessels; Byzantine Madonna of the 11th cent. and other carvings in ivory. — Room IV. Sculptures. Christ blessing little children, a painting by *Werner van den Valckert* (1620). — We now ascend to the upper floor. Room V. Ecclesiastical vestments, brocades from Ghent and Utrecht, and other textile fabrics of the 13-16th centuries. — Room VI. French, Dutch, and Venetian lace.

In the Runnebaan (Pl. C, 3), opposite the Archiepiscopal Museum, is the former *House of the Teutonic Order* (entrance by the gate to the left). The assembly-hall contains the portraits of all commanders of the district of Utrecht. Admission on written application to the secretary, Baron van Lynden, Hamburger-Straat 23.

The *Church of St. Catharine* (Pl. C, D, 4), the Roman Catholic archiepiscopal cathedral, in the adjoining Catharynesteeg, a late-Gothic building of 1524, was restored in 1880 from plans by Van Brink. The interior has been decorated with polychrome ornamentation, and contains a screen by Mengelberg of Utrecht.

The **Museum Kunstliefde,** a small picture-gallery in the upper floor of the building of Arts and Sciences (Pl. B, 3), Mariaplaats 24, contains a number of works by early Utrecht masters, the chief of whom was *Jan van Scorel, Schoorl*, or *Schooreel* (1495-1562), one of the first Dutch painters who visited Italy. Exhibitions of modern paintings are sometimes held here, during which the ancient works are inaccessible. Admission daily, 25 c.; Sun. and holidays 1-4, free. The catalogue, by De Vries and Bredius, contains facsimiles of the signatures and coats-of-arms (1½ fl.).

Principal pictures: *7-10. *Jan van Scorel*, Portraits (p. xliv) of 38 citizens and ecclesiastics of Utrecht who made a pilgrimage together to Jerusalem (full of individuality; 1525); *61. *Scorel*, Virgin and Child, altar-piece from the chapel of the Holy Cross Hospital; *Joachim Wttewaal*, Vegetable-seller; 65. *Paul Moreelse* (pupil of Mierevelt), Portrait of a woman; 144. *Hendrik Goltzius*, Ecce Homo; 74. *Roeland Savery*, Flowers; 22. *J. C. Droochsloot*, View of the goose-market and town-hall of Utrecht at the beginning of the 17th cent.; 16. *Abr. Bloemaert*, Adoration of the Magi; *Unknown Artist*, Portrait of a gentleman of the 16th cent.; *J. van Haensbergen*, Portrait of a child; *59. *Thos. de Keyser*, Portrait of a woman with two children; 53. *G. Honthorst*, Death of Seneca, St. Peter; 47. *Barth. van der Helst*, Holy Family, one of the few pictures of this artist other than portraits; *Ferd. Bol*, Lady in a hunting-dress; *Wappers*, Burgomaster van der Werf at the siege of Leyden.

The **Mint** (*'S Ryks Munt;* Pl. B, 2), where the money current in Holland and its E. Indian colonies is coined, contains Dutch coins and medals, dies, etc., both ancient and modern.

The *Museum van Kunstnyverheid*, Wittevrouw-Kade 6a, near the Wittevrouwenbrug (Pl. D, 1), founded in 1884, contains art-industrial collections, and is open on Sun., Wed., and Sat., 1-4 (25 c., Sun. free).

The *Fleshers' Hall* (Pl. C, 2), of 1637, in the Voor-Straat, and various timber houses in the neighbourhood and in the *Neude* (Pl. B, C, 2), are architecturally interesting.

On the Oude Gracht, near the Hôtel het Kasteel van Antwerpen (p. 368) and the Viebrug (p. 369), is the old château of *Oudaen* (Pl. B, 2), a well-preserved Gothic building of the 14th cent., used since 1759 as a Home for the Aged (visitors admitted on week-days). — Fastened to a chain on the house No. 200, in the S. part of the Oude Gracht, is a Germanic *Sacrificial Stone* ('de gesloten steen'), which is said to have been secured by the citizens on this position after it had been tossed by the devil across the newly-dug canal, in mockery of its narrowness.

The *Ramparts* have been converted into pleasant promenades, everywhere bounded by flowing water. On the E. side of the town is the famous **Maliebaan** (Pl. E, F, 2, 3), a triple avenue of lime-trees, more than $^1/_2$ M. in length, which was spared by the French trmies in 1672-73 at the express command of Louis XIV. Some of the old trees have, however, been replaced by young ones, and the general effect is now apt to be disappointing. It is approached by the Maliebrug (Pl. D, 4), and is flanked by handsome houses. About halfway along the avenues is the end of the Nachtegaai-Straat, traversed by the tramway uniting the railway-stations. At the N.E. end of the Maliebaan, about 8 min. walk from the Maliebrug, we cross the railway to the right and reach the *Hoogeland Park* (Pl. F, 1, 2), near which is the new museum.

The ***Antiquarian Museum** (*Museum van Oudheden;* Pl. F, 2) occupies a building in the Greek style, originally erected as a private house 1825 by *Suys*, but recently altered for its present purpose and adorned with coloured ornaments after antique patterns. Adm.

daily 10-4; 10 c., Sun. and Wed. 1-4 free; detailed catalogue $1^3/_4$ fl.; small illustrated guide 30 c.

Ground Floor. Room I & II. *Roman and Germanic Antiquities*, collected by the Art and Science Society of Utrecht, chiefly from the neighbouring Vechten, once the site of a Roman camp. Roman tombstone found at Utrecht in 1740. Here also is a collection bequeathed to the town by Mr. Bosch van Oud-Amelisweerd, including a terracotta figure of a dwarf with a scroll. — Room III. *Ecclesiastical Antiquities.* Stone-coffin of the 9th century. — The following rooms contain *Secular Antiquities.* Room IV. Carved wood chimney-piece (16th cent.); frieze of a chimney-piece with stone figures; fragments of two façades (12th and 13th cent.). — Room V. Stone figures from the façades of ancient houses and from the town-fortifications. — Room VI. Stone chimney-piece with painted Renaissance ornaments; frieze of a chimney-piece, with early-Renaissance figures and ornaments. — Room VII. Chimney-piece of the 16th cent.; wrought-iron railing (end of 17th cent.).

First Floor. Room I. Upper part of a gable in the early-Renaissance style, with a statue of Charles V.; old views of Utrecht. — Room II. Dies for coins and medals of Utrecht; goldsmiths' marks and names (on plates of copper); florid frame in the style of Louis XV. — Room III is arranged in the style of about 1500; enamelled slabs on the floor (ca. 1350); Gothic chimney-piece. Iron-mounted cabinet and doors, from various convents. Seals. View of Utrecht about 1400 (from ancient paintings). — Room IV, arranged in the style of about 1600. Early-Renaissance gallery from the Buur-Kerk; wooden mantel-piece; bench; cabinet; large stone-ware jug from Raeren; wooden reading-desk; carved panelling from a peasant's house. — Room V, arranged in the style of about 1700. Elaborate chimney-piece in the style of Louis XIV. Ceiling-paintings and embossed gilt-leather hangings from private houses. Dutch "Doll's house of 1680, with miniature portraits by *Moucheron*, etc. Ivory carvings, etc. Richly carved table on which the peace of Utrecht is said to have been signed (1713). French holster-pistol, with rich Renaissance ornamentation. Marble bust by *R. Verhulst.* — Room VI, arranged in the style of about 1750. German hangings, painted in imitation of Gobelin tapestry. — Room VII, arranged in the style of 1791. Silk hangings. Large collection of Utrecht coins and medals. — Rooms VIII-X. *Ecclesiastical Antiquities.* In R. VIII is a stained-glass window by *R. van Zyll* (1599) from the church of St. James. In Room IX: Relief of John the Baptist (11th cent.); statues of SS. Eligius, Catharine, and Martin (14-15th cent.); tomb-relief of a canon of St. Mary's (15th cent.); Gothic wooden consoles from convents in Utrecht; casts of monuments in Utrecht churches; fragment of a ceiling painting (ca. 1500), from the convent of St. Agnes. In Room X (corner-room): Tomb of a knight (14th cent.); two capitals of columns (11th cent.); tomb-slabs of two canons of St. Mary's (15th cent.); wooden consoles from the convent of St. Jerome; fragments of stained glass from the cathedral; fragment of the façade of the old Stadhuis (early-Renaissance; before 1547).

Second Floor. Models of the cathedral and of several former buildings in Utrecht. Wall-hangings in the 'Empire style'.

Environs. The country for many miles around Utrecht is attractive, being studded with numerous mansions, parks, and gardens, and fertilised by the ramifications of the Rhine and a number of canals. The finest of these seats is the château of *Soestdyk*, 12 M. to the N. of Utrecht, near the railway-station of Baarn (p. 355), presented by the diet in 1816 to the Prince of Orange (afterwards King William II., d. 1849), in recognition of his bravery at the Battle of Waterloo, which is commemorated by a handsome monument in the avenue. It now belongs to the queen. Opposite the château is the Hôtel Ubbink. The well-kept wood

(Baarnsche or *Soestdyksche Bosch)* is open to the public. — Another excursion may be taken by *Zeist* (p. 375) and *Driebergen* to (6 M.) *Doorn* (tramway), or to *Amersfoort* (p. 355), *Hilversum* (p. 363), *Nieuwersluis* (p. 363), etc.

Tramway (p. 369) from Utrecht viâ *Jutphaas* (also steamboat 5 times daily from the Jeremiebrug at Utrecht, Pl. C, 6) to *Vreeswyk*, where the large locks of the canal uniting Amsterdam with the Rhine *(de Keulsche Vaart)* may be inspected. A bridge of boats connects the village with *Vianen* (Hof van Brederode; Hôtel de Roos), supposed to be the *Fanum Dianae* of Ptolemy. The church contains the tomb of Reinoud van Brederode (d. 1556), the friend of William of Orange, an important work perhaps by Jacob Colyn de Nole of Utrecht.

Utrecht is the principal seat of the Jansenists, a sect of Roman Catholics who call themselves the *Church of Utrecht*, and who now exist almost exclusively in Holland. The founder of the sect was *Bishop Jansenius* of Ypres (d. 1638; p. 31), whose five theses on the necessity of divine grace in accordance with the tenets of St. Augustine (published posthumously in a book termed '*Augustinus*') were condemned by a bull of Alexander VII. in 1656, at the instigation of the Jesuits, as heretical. The adherents of the bishop refused to recognise this bull, thus *de facto* separating themselves from the Church of Rome. The sect was formerly not uncommon in France and Brabant, but was suppressed in the former country by a bull of Clement XI. in 1713, termed '*Unigenitus*', to which the French government gave effect. The Dutch branch of the sect, however, continued to adhere to their peculiar doctrines. After various disputes with the court of Rome, a provincial synod was held at Utrecht in 1763 with a view to effect a compromise.

According to the resolutions of that assembly the 'Old Roman Catholics' *(Roomsche Katholyken der oude Klerezy)*, as the Jansenists style themselves, do not desire to renounce their allegiance to the Pope and the Church of Rome. But (1) they reject the constitution of Alexander VII. of 1656, on the ground that the five theses which it condemns are not truly to be found in the writings of Jansenius as alleged. (2) They repudiate the bull '*Unigenitus*', and appeal from it to a general Council, and they adhere to the Augustine doctrine and its strict code of morality. (3) They insist on the right of chapters of cathedrals to elect their own bishops, and the right of bishops to consecrate other bishops, without the confirmation of the Pope as required by Gregory VII.

The *Archiepiscopal See of Utrecht* comprises three parishes at Utrecht, and thirteen in other towns and villages of Holland. To the *Episcopal Diocese of Haarlem* belong one parish at Amsterdam, and seven in other parts of Holland. A Jansenist community also exists at Nordstrand in Denmark. At *Amersfoort* (p. 355) there is a seminary connected with this church. In all there are about 7690 Jansenists in Holland.

54. From Utrecht and Arnhem to Cologne viâ Emmerich and Oberhausen.

136 or 101 M. Express from *Utrecht* in 4½ hrs. (fares 12 fl. 10, 9 fl. 10 c.); from *Arnhem* in 3½ hrs. (fares 9 fl., 6 fl. 70 c.). Dutch Railway to Emmerich, where the German custom-house examination takes place; thence Prussian Railway. In the reverse direction Dutch custom-house examination at Zevenaar. The German railways observe 'Central Europe' time, *i.e.* 1 hr. in advance of Dutch railway time. — From *Amsterdam* to Cologne by this route, express in 5⅓ hrs. (fares 11 fl. 40, 8.60, 5.95 c.); from *Rotterdam* in 5½ hrs. (fares 11 fl. 48, 8.95, 5.95 c.); from the *Hague* in 6½ hrs. (fares 12 fl. 15, 9.50, 6.40 c.).

The *Steamboat Route* on the Rhine from Rotterdam viâ Arnhem to Cologne (18 hrs.; fares 5 fl. 30, 3 fl. 50 c.), though offering some points of interest, is on the whole tedious.

Utrecht, see p. 368. The train crosses the canal *(Vaartsche Rhyn)* connecting Utrecht with the Lek, or main branch of the Rhine.

9½ M. *Zeist-Driebergen*, the former to the left, the latter to the right of the railway (steam-tramway to Arnhem, see p. 376; tramway to Utrecht, see p. 368). Zeist is the seat of a Moravian settlement (about 260 members), established here in 1746, with which a good school is connected. The community resides in a pile of contiguous buildings, possessing many of their goods in common, and strictly observing the precepts of their sect. They somewhat resemble the Quakers of England, and are remarkable for the purity and simplicity of their lives. Married women, widows, and young girls are distinguished by a difference of costume. The environs are carefully cultivated. Gardens, orchards, plantations, corn-fields, pastures, and villas are passed in rapid succession. During the harvest the corn is stacked in a peculiar manner, and protected by roofs.

13 M. *Maarsbergen;* 21 M. *Veenendaal*, noted for its honey (to *Nymegen* and to *Amersfoort*, see p. 382). — 25½ M. *Ede.*

From Ede a steam-tramway runs to *Wageningen* (Hôtel De Wereld), an old town with 7600 inhab., 1½ M. to the S., connected with the Rhine by a short canal. It is the seat of an agricultural institution, *'S Ryks Landbouwschool*, with an experimental station and an agricultural collection.

The *Grebbe* (Hôtel Grebbe, well spoken of), between Wageningen and Rhenen (p. 382), affords pleasant wood-walks. On the river bank, about halfway between the two places, rises the *Heimenberg*, an eminence commanding an extensive view over the Veluwe. A bench at the summit, called the *Koningstafel*, derives its name from the Elector Palatine Frederick, King of Bohemia, who, having been banished from his dominions after the Battle of the White Hill, near Prague, in 1620, sought an asylum and lived in retirement at Rhenen. Some of the events in his romantic career are well described by G. P. R. James in his 'Heidelberg'.

Near (30 M.) *Wolfhezen* begins an extensive heath stretching to the Zuiderzee. 33 M. *Oosterbeek* (Hôtel De Doornenkamp, Hôtel Schoonord, etc.), with numerous villas, is also a station on the steam-tramway to Driebergen and Zeist mentioned at p. 376. Near it are the hill of *Duno*, a good point of view, and the old château of *Doorwerth*, with its double towers. As Arnhem is approached the train commands several picturesque glimpses of the Rhine on the right, and of *Sonsbeek* (p. 377) on the left. The fertile district to the right, enclosed by several branches of the Rhine, is known as the *Betuwe* or 'good island', while the sandy tract to the N., between Arnhem and the Zuiderzee, is called the *Veluwe*, or 'barren island'.

35 M. **Arnhem.** — **Hotels.** *Bellevue (Pl. d), on a wooded eminence on the W. side of the town, commanding a fine view of the Betuwe and suitable for a prolonged stay, R. & L. 2-10 fl., A. 25-40 c., D. 2½, pens. 6, board 4 fl., omn. 40 c.; *Hôtel de Zon *(du Soleil;* Pl. a), near the bridge-of-boats, outside the town on the N.W. side, and the nearest to the station and the pier of the Netherlands Steamboat Co., R. 1½ fl., L. 30, A. 25, B. 75 c., D. 2 fl.; *des Pays-Bas (Pl. b), in the Groote Markt, not far from the pier of the Cologne and Dusseldorf Steamboat Co., R., L., & A. 1¾, B. ¾, D. incl. wine 2½ fl., omn. 40 c.; *Zwynshoofd (Pl. c; 'Boar's Head'), established for 200 years, near the Rhyn-Kade, R., L., & B. 2¼, D. 1½ fl.; *De Pauw ('Peacock'), near the station, a small second-class inn, R., A., & B. 2, D. incl. wine 2¼ fl.

Restaurants. **Café Central*, Vyzel-Straat, plat du jour 40 c., D. 1½ fl.; *Musis Sacrum* (see below); *Café Neuf*, Ketel-Straat; *Franziskaner*, Bakker-Straat; *Railway Restaurant*; **Theetuin Rynsicht*, on the left bank, near the bridge, with good view of the town (baths in the vicinity). — Wine, at the *Bodega*, Groote Oord 8.

Concerts. *Musis Sacrum*, Velperplein, concerts on Sun. afternoons and evenings in summer and occasionally on Thurs. evenings; *Buitensocieteit* (p. 377).

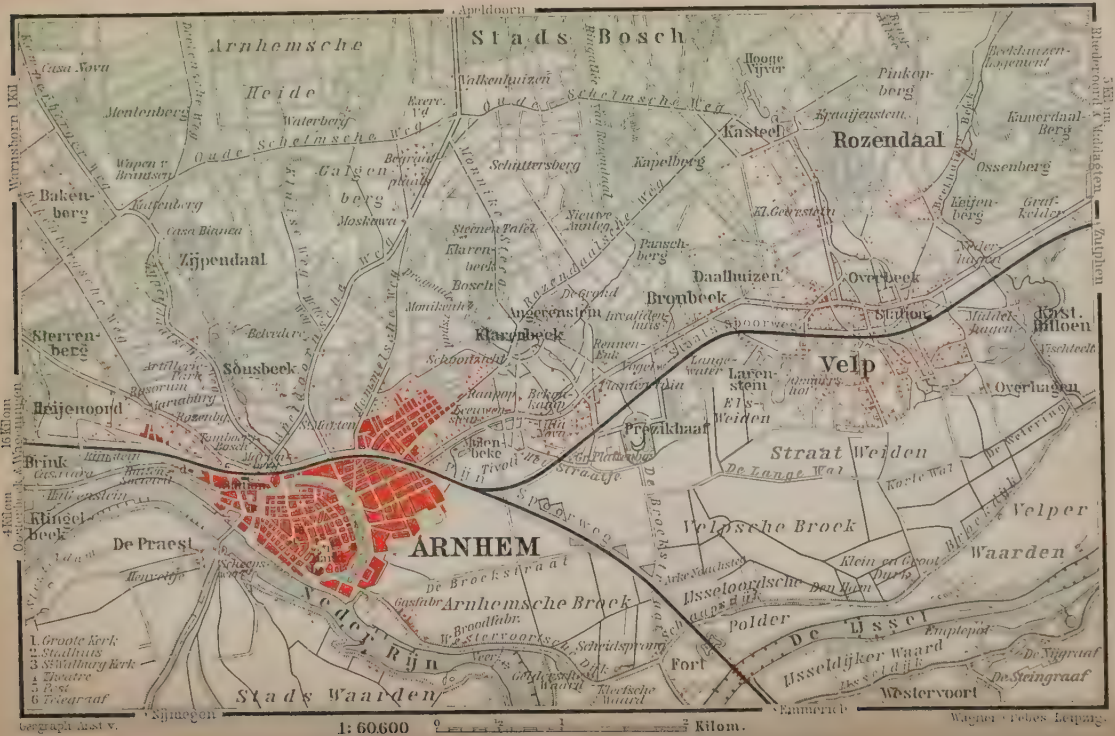
Tramways through the town and to *Velp* (p. 377). — **Steam Tramways** to *Ede* and *Wageningen* (see p. 375), and viâ *Oosterbeek* (p. 375), *Renkum*, *Wageningen*, and *Rhenen* (p. 382), to *Driebergen-Zeist* (p. 375).

Cab within the town, with 56lbs. of luggage, 75 c.; outside the town, first hour 1½ fl., each succeeding hour 1 fl.; to Klarenbeek and Rozendaal, viâ the Steenen Tafel, returning by Bronbeek and Velp (2¼-2½ hrs.), about 3 fl.

Steamers to Nymegen and Wageningen, Amsterdam, and Rotterdam, and also up the Rhine, daily in summer.

Arnhem, perhaps the Roman *Arenacum*, with 54,200 inhab. (½ Rom. Cath.), formerly the residence of the Dukes of Guelders, is still the capital of the Dutch province of that name, whose inhabitants are described by an old proverb as '*Hoog van moed, klein van goed, een zwaard in de hand, is 't wapen van Gelderland*' ('Great in courage, poor in goods, sword in hand, such is the motto of Guelderland'). The town lies on the S. slopes *(Veluwezoom)* of the Veluwe or Velau range of hills (p. 375). The town was re-fortified by General Coehorn at the beginning of the 18th cent., but the ramparts have now been converted into promenades. The old late-Gothic *Sebis Gate* (exterior front 1642), at the end of the Groote Markt, has been preserved. Arnhem, one of the most attractive towns in Holland, is a favourite residence of Dutch 'nabobs' from the East Indies. Handsome new buildings are springing up on all sides.

Leaving the station and bearing to the left, we pass through several fine new streets and soon reach the Groote Markt, in which the Groote Kerk, with its conspicuous tower, and the Stadhuis are situated. The choir of the late-Gothic *Groote Kerk* (Pl. 1; sacristan lives on the N. side, fee 25 c.), commenced in 1452, contains the monument of Charles van Egmont, Duke of Guelders (d. 1538), the indefatigable opponent of the Emp. Charles V., a recumbent mail-clad figure in white marble, on a sarcophagus of black and white marble, adorned with reliefs of the Apostles, etc. Above, on the N. wall of the choir, is the kneeling figure of the Duke beneath a wooden canopy, covered with the suit of armour worn by him during his life-time. In the ambulatory is the elegant memorial tablet of the chancellor Joost Sasbout (d. 1546), by Jacob Colyn. The large organ was built in 1769; performances every fortnight on Tues. 2-4 p.m. (adm. free). The tower, 318 ft. in height, contains a large chime of 45 bells. — To the E. of the church rises the *Stadhuis* (Pl. 2), erected at the end of the 15th cent. as a palace for Maarten van Rossum, general of Duke Charles of Guelders, modernized and converted to its present use in 1830. It is popularly known as the


Apeldoorn
Arnhemsche Heide
Stads Bosch
Casa Nova
Valkenhuizen
Hooge Vijver
Pinkenberg
Beekhuizen-hoppenrust
Mentenberg
Oude Scheltmsche Weg
Waterberg
Kasteel
Rozendaal
Kamerdaal-Berg
Wapen v. Brunssen
Galgenberg
Schuttersberg
Kapelberg
Ossenberg
Bakenberg
Moskouw
Zijpendaal
Nieuwe Molen
Pauschberg
Daalhuizen
Over Beek
Leijenberg
Graf-Kelder
Sterrenberg
Bosch
Bronbeek
Station
Kon. Billoen
Klarenbeek
Velp
Sousbeek
Larenstein
Overhagen
Heijenoord
Elfs-Weiden
Prezikhaaf
Straat Weiden
Brink
Rijn
Tivoli
De Laage Wal
Velpsche Broek
Velper Waarden
Klingelbeek
De Praest
ARNHEM
De Broeksstraat
Arnhemsche Broek
Ussel
Polder
De Ussel
Fort
Veder Rijn
Stads Waarden
Ussseldijker Waard
Westervoort
1. Groote Kerk
2. Stadhuis
3. Walburg Kerk
4. Theatre
5. Post
6. Triegraaf
Nijmegen
Emmerich
1: 60.600
Kilom.

Duivelshuis, from its quaint sculptural decorations. — The public *Library*, behind the Town Hall, contains mainly theological, historical, and legal works.

The *Museum van Oudheden en Kunst* (adm. on Wed. 2-4, free; in summer also on Sun., 11.30-1.30), also in the Markt, contains seals, coins, portraits, architectural models, etc. The gems of the collection are a carved ivory diptych of the 13th cent., forming the binding of a manuscript copy of the Gospels (Evangeliarium) of the 14th cent., from the Bethlehem Monastery near Doetinchem, and seven silver guild-cups of the 17-18th centuries.

On the S. side of the Markt is the *Gouvernementsgebouw*, occupied by the provincial government and erected on the site of the former Prinsenhof, or palace of the Dukes of Guelders. The *Rijksarchief*, in the Eusebiusbinnen Singel, was erected in 1880 in stone and iron. — The *House of Messrs. Hesselinck* (now a wine-house), of the middle of the 17th cent., is architecturally interesting. It contains a small collection of Spanish antiquities (connoisseurs admitted; fee).

The Roman Catholic *Church of St. Walburga* (Pl. 3), a Gothic structure of the 14th cent., to which the St. Walburg-Straat leads to the right (S.) of the Stadhuis, has two towers and contains a modern carved altar and a handsome Gothic pulpit.

Environs. The district around Arnhem is the most picturesque in Holland. The grounds of many of the numerous country-seats in the vicinity are open to visitors. The inns are generally good. — About 3/4 M. to the N. is *Sonsbeek*, the charming seat of Baron van Heeckeren, where a Guelders provincial exhibition is to take place in 1898. The Belvedere Tower (100 steps) commands a beautiful view of the park and the fertile Betuwe as far as the Eltener Berg and the distant heights of Cleve.

Immediately below the town rises the *Reeberg*, an eminence with extensive pleasure-grounds and a casino ('Buitensocieteit'), where in summer on Sun. and Wed. evenings concerts are given (introduction by a member required; tramway-station). Higher up is the country-residence of *Heyenoord*, adjoining which there are beautiful walks through the woods in all directions, provided with benches at intervals.

In the opposite direction, to the E. of Arnhem, rises a range of heights, along the base of which runs the *Velp Road (to Zutphen). Carriage, see p. 376. About 2 1/4 M. from Arnhem, on the left, is *Klarenbeek*, where, from the 'Steenen Tafel' (stone table), a fine view of the Rhine Valley is obtained. The Hospital for the soldiers of the colonial army at *Bronbeek*, close to Klarenbeek, endowed by William III., is worth visiting; it contains a number of old cannon and other weapons captured in Acheen (admission 50 c.). Farther on is the village of *Velp* (Hôtel Heeren-

logement, etc.), consisting almost entirely of country-residences (railway-station, see p. 362; tramway to Arnhem 25 c.; tramway to Dieren, see p. 362). About 1 M. to the N. is the estate of *Rozendaal*, with fine trees, lakes, and fountains (fee 1/2 fl., a party 1 fl.); adjacent is the Hôtel op den Berg. Other pleasant resorts are the château of *Biljoen*, built in 1530 by Duke Charles of Guelders, *Beekhuizen* (*Hôtel Garni, pens. 3 1/2 fl.), *Rhederoord*, and *Middachten* (fine avenue of beeches).

From Arnhem to *Zutphen (Salzbergen)*, see R. 49; to *Nymegen*, see p. 383.

The next stations are *Westervoort* and *Duiven*. — 44 M. *Zevenaar*, the frontier-station of Holland and junction of a line viâ *Doetinchem* and *Ruurlo* to *Winterswyk* (p. 363). 49 M. *Elten* is the frontier-station of Prussia.

55 M. **Emmerich** *(Hof von Holland; Hôtel Royal; Hôtel Bahnhof)*, on the Rhine, is a clean, Dutch-looking town with 9700 inhabitants. At the upper end rises the Gothic tower of the church of *St. Aldegonde* (1283); at the lower end is the *Münster*, a church in the transitional style of the 11-12th cent., with an interesting crypt. Next stations *Empel* and *Wesel*, a strongly fortified town at the influx of the *Lippe* into the Rhine. A branch-line diverges here to *Bocholt* and (24 M.) *Winterswyk* (p. 363).

92 1/2 M. **Oberhausen** *(Holländischer Hof; Rail. Restaurant)*, on the *Ruhr*, is the junction for Ruhrort and for the Cologne-Minden railway. — Hence to —

136 M. *Cologne* (1 hr. by express-train), viâ Düsseldorf, see *Baedeker's Rhine.*

55. From Cologne to Amsterdam and Rotterdam *(Hoek van Holland)* viâ Cleve and Nymegen.

154 or 167 M. Express from Cologne to *Nymegen*, 92 M., in 3 1/4 hrs. (fares 12 *M*, 9 *M* 10 pf., 6 *M*); to (154 M.) *Amsterdam* in 5 1/4 hrs. (19 *M*, 14 *M* 30, 9 *M* 90 pf.); to (167 M.) *Rotterdam* in 6 1/2 hrs. (19 *M*, 14 *M* 90, 9 *M* 90 pf.). Prussian Railway to Cleve; thence Dutch Railway. Dutch custom-house at Nymegen; German at Cranenburg.

Cologne, see *Baedeker's Rhine.* — Thence to *Cleve*, express in 2 1/2 hrs., viâ *Neuss*, *Crefeld*, and *Goch*. At Goch a line (on which the express trains between Berlin and London viâ Flushing run) diverges to Gennep, Beugen, Uden, Veghel (p. 367), and (63 M., in 4 hrs.) Boxtel (p. 384).

74 M. **Cleve.** — **Hotels.** *Badhotel & Hotel Stirum, in the Thiergarten, to the W. of the town, with large garden; *Prinzenhof, on a hill to the S.E. of the town, with a large park, under the same management; *Robbers, in the Thiergarten; *Maywald, on the hill to the S.E. — *Loock, opposite the post-office, *Holtzem, near the castle, plainer.

Beer. Lampe, Cavariner-Straat; Deutscher Kaiser; Caspari; Grosser Kurfürst, with a stucco ceiling of 1677.

Visitors' Tax for a stay of more than a week, 5 *M*.

Cleve, Dutch *Kleef*, once the capital of a duchy of that name,

with 10,400 inhab., is charmingly situated on three hills which form part of a wooded range, and is much frequented as a summer-residence by Dutch families.

On an abrupt and picturesque eminence in the middle of the town rises the old *Schloss* or *Schwanenburg* (the court of which contains a Roman altar found in the neighbourhood), with the **Schwanenthurm* ('swan's tower'), 184 ft. in height (fine view). The latter was erected by Adolph I. in 1439, on the site of an ancient tower supposed to have been built by Cæsar.

In the market-place is the *Lohengrin Monument*, erected in 1882 to commemorate the legend of the Knight of the Swan, the scene of which is laid at Cleve. On the way to the Schloss rises a modern monument to John Sigismund, Elector of Brandenburg, who took possession of the Duchy of Cleve in 1609. — The *Rathhaus* contains a few Roman bronzes.

The **Stiftskirche*, an imposing brick edifice, contains several monuments of Counts and Dukes of Cleve (the finest that of Adolph VI., d. 1394), and one of Margaretha von Berg (d. 1425).

To the S.E. lies the *Prinzenhof*, built in 1644 by Maurice of Orange-Siegen, when stadtholder of the duchy of Cleve. — The hills extend thence as far as (3 M.) *'Berg en Dal'*, with the monument of Prince Maurice (d. 1679), restored in 1811 by Napoleon I. (adjacent a *Restaurant).

The hills to the W., with the pleasant *Thiergarten*, laid out as a park in 1652, extend beside the road and railway as far as Nymegen. — The tower on the *Clever Berg* (100 ft.), to the S. of the Thiergarten, commands one of the finest views on the Lower Rhine.

From Cleve to Zevenaar, 11 M., railway in 1 hr. (fares 2 *M* 80, 2 *M* 10, 1 *M* 40 pf.), crossing the Rhine by means of a steam-ferry and passing (6 M.) *Elten* (p. 378). *Zevenaar*, see p. 378. — To the W. of the railway lies the village of *Schenkenschanz*, the name of which recalls the fortifications (Schanz) built in 1586 by Martin Schenk of Nideggen, at the point where the Rhine formerly divided into the Waal and the Rhine.

At Cleve begins the Dutch Railway. — 77 M. *Nutterden*. 80 M. *Cranenburg*, last station in Prussia. 84 M. *Groesbeek*, seat of the Dutch custom-house.

92 M. **Nymegen.** — **Hotels.** *Keizer Karl, Keizer Karlsplein (Pl. 7), R., L., A., & B. from 2½, D., at 5.30 p.m., 2 fl., omn. 25 c.; *Hôtel Ariens, Priem-Straat, near the flying bridge across the Waal, a commercial house with moderate charges, R., L., & A. 1½, B. ¾, déj. 1, D. 2, pens. 3½, omn. ¼ fl.; Mulder (formerly Boggia). Lange Burcht-Straat 43, R., L., & A. 1¼-2½, B. ¾, déj. 1, D. 1¾, pens. 3-4, omn. ¼ fl. — Hôtel Bellevue, Spoor-Straat, with café; Oranje Hotel, near the rail. station, unpretending. — Omnibus from the station to the town, 20 c. — The *Hôtel Berg en Dal (see p. 381), 3½ M. to the E. of Nymegen (steam-tramway from the station), is much frequented in summer: R., L., A. from 2 fl., B. 60 c., déj. 1, pens. from 3½ fl.; good table-d'hôte (5 p.m., 2 fl.) and restaurant.

Cafés. **Suisse*, Burcht-Straat, with a winter-garden; *Hamerslag*, in the market-place; *Helvetia*, *Bellevue*, Spoor-Straat; *Duppen*, Valkhof. — The *Societeit Burgerlust* (p. 381) is generally open on polite application.

Baths. In the Waal, near the flying bridge at Lent (p. 382). *Warm Baths* near the Kronenburg Park.

Steam Tramway to *Beek* (p. 382), to *Berg en Dal* (p. 381), and to *Neerbosch* (p. 382).

Steamboats to *Arnhem*, *Tiel*, and *Rotterdam*, once or twice daily.

Nymegen, almost invariably pronounced *Nimwegen*, with 39,500 inhab. (3/4 Rom. Cath.), occupies a site on an amphitheatre of seven hills, rising from the left bank of the *Waal*. In the Carlovingian epoch it was frequently the residence of the emperors; subsequently it became a free imperial town and a member of the Hanseatic League, and in 1579 it joined the Union of Utrecht (p. 369). It was captured by the Spaniards in 1585, and was retaken by Maurice of Orange in 1591. The French under Turenne occupied the town in 1672, but evacuated it at the peace of Nymegen.

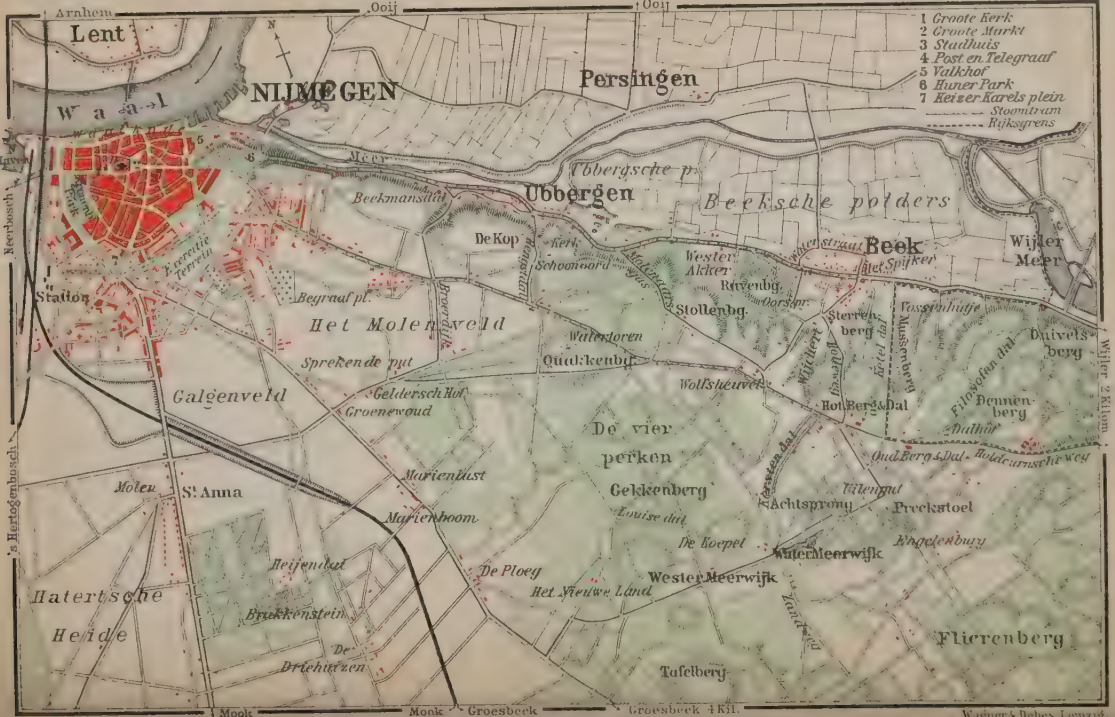
In 1877-84 the old fortifications encircling the town were converted into a broad promenade. To the W., near the station, lies the *Kronenburg Park*, containing one of the sixteen towers that strengthened the old town-walls.

Almost in the centre of the town rises the *Groote Kerk* or *Church of St. Stephen* (Pl. 1), a Gothic edifice, begun in 1272 and substantially completed in the 14th and 15th cent., though there are a few modern additions. The barrel vaulting of the nave, supported by 35 slender pillars, replaces a former and more strictly Gothic pointed vaulting. The choir contains the *Monument of Catherine of Bourbon* (d. 1469), wife of Adolphus, Duke of Guelders, with a 'brass' bearing the figure of the duchess. Below are representations of the Apostles and sixteen coats-of-arms of the House of Bourbon. The organ is a fine instrument (public performance every Tuesday in summer, 3-4 p.m.). The tower, which had suffered seriously from fire and bombardment, was renewed in 1593 in the Renaissance style; the top commands a fine view (key kept by the castellan). On the old *Grammar School* (1544), near the churchyard, are some mutilated sculptures.

Through the *Kerkboog* we descend hence to the E. to the *Groote Markt* (Pl. 2), with the old *Weigh House* and *Fleshers' Hall*. The building, which is detached on three sides, was probably built in 1612 by H. de Keyser, and renewed in 1885. — Farther on, in the Korte Burcht-Straat, stands the —

*Stadhuis (Pl. 3), erected in the Renaissance style in 1554, and judiciously restored, with statues of German monarchs on the façade.

The Vestibule contains raised seats adorned with beautiful carving (by *Guert van Dulcken*), on which the magistrates formerly sat in criminal cases (the *Vorfiure* of the Dutch town-halls were formerly used as the seat of municipal tribunals, '*Vierschaare*'), and an interesting clock of 1597 (restored). The 'Riddle of Nymegen' is a picture representing a complicated relationship of the year 1609. — The Interior possesses a few pictures, among which are the old château of Valkhof (see p. 381) by *Jan von Goyen*, and portraits of the ambassadors who here signed in 1678 the Peace of Nymegen between Louis XIV., the States General, and Spain. Several of the rooms are hung with old tapestry.


Arnhem
Ooij
Lent
NIJMEGEN
Persangen
W a a l
1 Groote Kerk
2 Groote Markt
3 Stadhuis
4 Post en Telegraaf
5 Valkhof
6 Huner Park
7 Keizer Karels plein
Stoomtram
Rijksgrens
Meer
Ubbergsche p.
Ubbergen
Beeksche polders
Beek
Wijler Meer
Beekmansdijk
De Kop
Kerk
Schoonoord
Wester Akker
Ruvenbg.
Stollenbg.
Oorsprong
Het Spijker
Begraaf pl.
Het Molenveld
Sterrenberg
Duivelsberg
Wijler 2 Kilom
Sprekende put
Galgenveld
Geldersch Hof
Groeneweud
De vier perken
Gekkenberg
Achtsprong
Preckstoel
Filosofen dal
Dennenberg
Molen
St Anna
Marienlust
Marienboom
Louise dal
De Koepel
Ringelenburg
Wester Meerwijk
Reijendal
De Ploeg
Het Vierlwe Land
Hatertsche Heide
Brukkenstein
De Driehuizen
Tafelberg
Flierenberg
Mook
Groesbeek
1 Kil.
Kilometer
1 : 50 000
Geograph Anst v
Wagner & Debes, Leipzig

The town-hall also contains an interesting **Museum** (adm. 25 c.; catalogue 50 c.). In the first room are mediæval and modern objects, among which are the silver-mounted drinking-horn of the Skippers' Guild; a *Nautilus Cup (No. 131) of 1580 in silver repoussé work, 1 ft. high; missals of the Bakers' Guild; a wooden tun, used for the public punishment of adulterers; the sword with which Counts Egmont and Hoorn are alleged to have been executed (p. 103); coins of Nymegen; and ancient MSS. and documents. The second room contains prehistoric, Germanic, and Roman antiquities, all discovered in the vicinity of Nymegen, and most of them during the recent levelling of the fortifications. Among them are numerous coins and a sarcophagus constructed of 52 tiles bearing the stamp of the tenth legion.

The Burcht-Straat continues in an easterly direction, and then turns slightly towards the left, passing a *Monument* (with a statue of Victory after Rauch) erected to commemorate the construction of the railway from Nymegen to Cleve (1865), and the *Societeit Burgerlust* (p. 379). It ends at the shady pleasure-grounds of the Valkhof (Pl. 5), laid out on an eminence above the Waal. Here are the scanty ruins of a large Romanesque palace of the Carlovingian emperors, to which Eginhard, the biographer of Charlemagne, assigns an equal rank with the celebrated palace at Ingelheim. It was destroyed by the French in 1796. The memory of the Great Emperor endures to this day among the people; the curfew which sounds between 8.30 and 9 p.m. is known as 'Keizer Karel's Klock', and the finest square in the new quarter of the town is named 'Keizer Karel's Plein' (Pl. 7). Of the palace-church only a fragment of the choir is extant. An interesting and well-preserved relic is the sixteen-sided Gothic *Castle Chapel*, consecrated by Pope Leo III. in 799, but reerected in the 12th century (key kept by the custodian of the Valkhof grounds). The legend of the Knight of the Swan is related of Nymegen as well as of Cleve (comp. p. 379).

At the E. end of the old town, reached from the Valkhof by an iron bridge erected in 1886, rises the **Belvedere*, a lofty building resembling a tower (now a café, 10 c. charged for the ascent). The present building was erected by the town in 1646, on the foundations of one of the towers of the fortifications. The platform commands an extensive and pleasing prospect, embracing Cleve, Arnhem, the heights of Elten, the fertile fields and rich pastures of the Betuwe, and the Waal, Rhine, Maas, and Yssel. To the S.E. of the Belvedere lies the *Hunerpark*.

The best view of Nymegen is obtained from *Lent*, a village on the right bank of the Waal, connected with the town by means of a flying bridge. A bastion, known as the *Knodsenburg*, was built here in 1590 by Prince Maurice of Orange.

The well-wooded and undulating environs of Nymegen rival in beauty the neighbouring Arnhem and Cleve. At the finest point, about 3½ M. from the town, is situated the **Hotel Berg en Dal* (p. 379), commanding one of the loveliest prospects on the lower Rhine. To reach the hotel we may follow either the direct road (steam-tramway in 20 min., see p. 380), or the way to the S.

through the *Meerwyk* (2 hrs.), or the way to the N. by *Ubbergen* and *Beek* (1½ hr.). The first and second of these routes may be recommended for going; and the last (tramway from Beek) for returning. The walk to the *Duivelsberg* on the *Wyler Meer* (20 min.) is also picturesque.

At *Neerbosch* (steam-tramway, p. 380) is Mr. I. van't Lindenhout's well-endowed orphanage, in which 900-1000 children are accommodated.

From Nymegen to Amsterdam viâ Kesteren. The railway crosses the Waal by means of a three-arched bridge and beyond *Lent* (p. 381) traverses the *Betuwe*, the fertile district between the Waal and the Lek. We follow the Arnhem line (p. 383) viâ *Lent* and *Ressen-Bemmel* to *Vork*, where we join the line coming from Arnhem viâ Oosterbeek (p. 375).

106 M. *Kesteren* is the junction for *Dordrecht* (Rotterdam, Hoek van Holland, Flushing), see below.

We now cross the Rhine, and reach *Rhenen*, which possesses a Gothic church and a graceful tower built in 1492-1531. Steam tramways run hence to Driebergen (p. 375) and Arnhem. — 114 M. **Veenendaal**, the junction of the Arnhem-Utrecht line (p. 375). — 153 M. *Amersfoort*, and railway thence to Amsterdam, see p. 355.

From Nymegen to Rotterdam viâ Kesteren and Dordrecht. — To (106 M.) *Kesteren*, see above. The next station is *Echteld*.

116½ M. **Tiel** *(Vermunt; Corbelyn)*, a town with 9900 inhab., on the right bank of the Waal, received its municipal liberties from Otho I. in 972, when it was already a commercial place of some importance. In 1582 it was unsuccessfully besieged by the Spaniards, but it was taken by Turenne in 1672. The Kleiberg Gate (1647) is the last relic of the fortifications.

121½ M. *Wadenoyen*, prettily situated; 125 M. *Geldermalsen*, on the *Linge*, the junction of the Boxtel and Utrecht line (p. 368). Then, *Beesd*, *Leerdam*, and *Arkel*.

139 M. **Gorinchem** or *Gorcum (Hôtel Oosterwyk; Hôtel van Andel)*, a busy town with 11,900 inhab., was one of the first places which the 'Water Gueux', or those insurgents who aided their compatriots by sea, took from the Spaniards in 1572. It is situated at the point where the Linge flows into the *Merwede*, the name given for a short distance to the river formed by the union of the Waal and the Maas (2 M. to the W.), which afterwards resumes the name of Maas. On the side of the town next the sea stand some fortified gateways of the 17th century.

A visit to Gorinchem and to *Woudrichem* or *Worcum* (steamboat every 2 hrs.) is full of interest for those who are interested in early Dutch brick buildings with mosaic decorations; for landscape painters; and also for salmon-fishers. — A little above Woudrichem is the *Castle of Loevenstein*. In 1619 *Hogerbeets* and *Hugo Grotius (De Groot)*, the pensionaries or chief senators of Leyden and Rotterdam, were condemned as Arminians (p. 386) to be imprisoned for life in this castle. The latter, however, with the aid of his wife, effected his escape in a book-chest the following year.

About 4 M. below Gorinchem, on the left bank, begins the *Biesbosch*

(literally 'reed-forest'), a vast district, consisting of upwards of 100 islands, more than 40 square miles in area, formed by a destructive inundation in 1421. No fewer than 72 market towns and villages were destroyed by the floods and upwards of 100,000 persons perished. The Biesbosch is intersected by the broad artificial channel of the *Nieuwe Merwede*.

The next station is *Hardinxveld-Giessendam*. At *Sliedrecht* the railway crosses the Merwede. — 157 M. *Dordrecht*, and railway thence to *Rotterdam*, see pp. 386-88.

From Arnhem (p. 375) to Tilburg viâ Nymegen and 'S Hertogenbosch, 51½ M., Railway in 2-2½ hrs. (fares 4 fl. 20, 3 fl. 25 c., 2 fl.). The railway crosses the Rhine and traverses the fertile *Betuwe* (p. 375), viâ Elst, Ressen-Bemmel (p. 382), and *Lent* (p. 382). The *Waal* is next crossed.

10½ M. *Nymegen*, see p. 379.

17 M. *Wychen*, with an old château, now the property of Baron Osy of Antwerp. — The train crosses the *Maas*. 21 M. *Ravestein*; 23½ M. *Berchem*; 26 M. *Oss*, the chief place for the manufacture of artificial butter, which is mostly exported to England; 29 M. *Nuland-Geffen*; 34 M. *Rosmalen*. — 38 M. *'SHertogenbosch*, see p. 366.

The last stations are *Vught* (p. 366), *Helvoirt*, and *Udenhout*.

51½ M. *Tilburg*, see p. 385.

56. From Maastricht to Nymegen *(Dordrecht, Amersfoort-Amsterdam).*

81 M. Railway *(Holland. Staatsspoorweg)* in 2½-4 hrs. (fares 6 fl. 25, 5 fl. 25, 3 fl. 25 c.).

Maastricht, see p. 225. — The railway follows the general course of the Maas, but at some distance from the stream. 3¾ M. *Bunde*; 8 M. *Beek-Elsloo*; 13 M. *Sittard* (Hôtel Hähnen), a small manufacturing town (5100 inhab.) with a handsome 13th cent. parish church. From (16¾ M.) *Susteren* a diligence plies daily to the little town of (4 M.) *Maaseyck* (p. 179), on the other side of the Maas. — 20 M. *Echt*; 23½ M. *Maasbracht*.

28 M. **Roermond** *(Munster Hotel; Lion d'Or; Dahmen-Wakkers)*, a town with 11,300 inhab., at the confluence of the *Roer* and the Maas, possessing considerable cloth-factories. The Romanesque *Minster*, formerly the church of a Cistercian nunnery, consecrated in 1224, has recently been restored and elaborately decorated. Behind is one of the old towers of the fortifications. *St. Christopher's* is adorned with paintings. A picturesque avenue leads to the S. to the (1 M.) *Redemptorist Chapel*. — Roermond is the junction for the München-Gladbach and Antwerp railway (R. 18). — 31 M. *Swalmen*; 34¾ M. *Reuver*; 37 M. *Belfeld*; 39 M. *Tegelen*.

41 M. **Venlo** *(Van Wessem; Hotel Huenges; Hotel Gerritzen)*, a town with 11,300 inhab., lies on the right bank of the Maas, and

is connected by a bridge with the opposite village of *Blerick*. It was formerly strongly fortified and sustained numerous sieges, but the works were razed in 1868. The *Stadhuis* in the market-place, a highly picturesque erection of 1595, contains a few interesting paintings by the artist-antiquary Hubert Goltzius, who spent his youth in the town. In the church is some carving by an artist of the 17th cent., signing himself 'G. S'. Venlo is the junction of railways to München-Gladbach (p. 182), to Wesel (Paris and Hamburg line), to Boxtel-Rotterdam (R. 57) and to Flushing (R. 35). — Tramway viâ Tegelen (p. 383) to *Steyl*.

Steamboat on the Maas from Venlo to Rotterdam, twice a week; see Van Santen's Officieele Reisgids.

The train crosses the Maas. At *Blerick* (see below) the line to Rotterdam diverges to the left.

47 M. *Grubbenvorst-Klooster;* 48 M. *Grubbenvorst-Lottum;* 51 M. *Meerlo-Tienray;* 55 M. *Venray;* 59½ M. *Vierlingsbeek;* 64 M. *Boxmeer* (Hôtel Boomgard), with an old castle and town-hall; 67½ M. *Beugen*, the junction for Boxtel and Wesel (p. 378); 70¾ M. *Cuyk*. Near (74 M.) *Mook*, on the heath of the same name, the Princes Louis and Henry of Orange, brothers of William the Silent, were defeated and slain by the Spaniards, on March 15th, 1574.

79½ M. *Nymegen*, see p. 379.

57. From Cologne to Rotterdam viâ Venlo.

154½ M. Express in 5¾ hrs. (fares 19 *M*, 14 *M* 90, 9 *M* 90 pf.). *Prussian Railway* to Venlo; thence *Dutch Railway*. — *Stations at Rotterdam*, see p. 252.

Cologne, and thence to Venlo, see *Baedeker's Rhine*. The train runs viâ *Neuss*, *Crefeld*, and *Kempen*, crosses the Prussian frontier beyond *Kaldenkirchen*, and reaches Venlo in 51 minutes from Cologne. For details, see *Baedeker's Rhine*.

55 M. **Venlo** (see above), the seat of the Dutch custom-house authorities, and junction of the lines from Maastricht to Nymegen (R. 56), and from Paris to Hamburg (viâ Wesel). — The Rotterdam line crosses the Maas, diverges from the Nymegen line at *Blerik* (see above), and traverses the morass of *De Peel* (25 M. long, 6 M. wide), which yields excellent peat. 56½ M. *Horst-Sevenum;* 69½ M. *Helenaveen;* 73 M. *Deurne*. — 79½ M. **Helmond,** a town with 7000 inhab. on the *Zuid-Willems-Kanaal*, which the railway crosses. Steam-tramway to Veghel (p. 367) and 'S Hertogenbosch (p. 366). — 84½ M. *Nuenen-Tongelre*.

87½ M. **Eindhoven** *(Hof van Holland)*, a manufacturing town with 4500 inhab., the junction of the Hasselt and Utrecht line (p. 366), which the present route now follows. Steam-tramway to Geldrop. 99 M. *Best*.

100 M. **Boxtel** *(Hôtel van Dyk; Hôtel Boxtel; Rail. Restaurant)*, situated at the influx of the *Beerze* into the *Dommel*, junction for

the lines from Goch (p. 378) and for the line viâ 'S Hertogenbosch to Utrecht (p. 366). Our line turns to the W., and farther on crosses the *Nieuwe Ley*, another tributary of the Dommel.

105 M. *Oisterwyk.* — 110½ M. **Tilburg** *(De Gouden Zwaan; Hôtel Brox*, R., L., & A. 1¼-1½ fl.; *Hôtel-Restaurant de la Station)*, a woollen-manufacturing town of 34,000 inhab., with a new Gothic church. Tilburg is the junction of the Hertogenbosch and Nymegen line mentioned above. A branch-line also diverges here to (19 M.) *Turnhout* (p. 137), and a steam-tramway to *Waalwyk* (p. 367). — 118 M. *Gilze-Ryen.*

124 M. **Breda.** — **Hotels.** De Kroon, De Zwaan, both in the Bosch-Straat, the principal street; Wapen van Nassau, at the corner of the School-Straat and Kraan-Straat, R. & B. 1 fl. 30 c., D. 1, S. ½ fl. — **Café-Restaurants.** *Hof van Holland*, near the Protestant church; *Railway Restaurant.*

Breda, a fortified town with 22,100 inhab., lies on the *Merk* and he *Aa*, by means of which rivers the whole surrounding country can be laid under water. The Protestant Church *(Hervormde Kerk)* near the market-place, a late-Gothic edifice dating from 1290 (present choir consecrated in 1410), with a tower recently restored, contains an imposing Renaissance *Monument to Count Engelbert II. of Nassau, the general and favourite of Emp. Charles V., and his wife Maria of Baden, by *Thomas Vincenz* of Bologna, who, though a pupil of Raphael, followed Michael Angelo's style. The figures, sculptured in Italian alabaster, repose on a sarcophagus, while four half-kneeling statues, representing Cæsar, Regulus, Hannibal, and Philip of Macedon, bear on their shoulders a slab on which is placed the admirably-executed armour of the count. [This monument was the model for that of Sir Francis Vere in Westminster Abbey.] Many of the other monuments are also interesting, particularly those of Count Borgnival (d. 1536) and Dirck van Assendelfft (d. 1553; the latter much defaced by the iconoclasts). The choir contains some good wood-carving, representing monks in comical attitudes, intended as a satire on the clergy; a Renaissance font in copper; and the fine brass of Willem van Gaellen (Galen; executed after 1539). — The *Old Castle*, begun after 1536 under Hendrik and Reinier of Nassau (d. 1544) by Thomas of Bologna (see above), was completed under William of Orange, King of England, by Jacob Romans in 1696. It has, however, been completely altered in converting it into a military school. No trace is now left of the former magnificence of this castle, in which William of Orange and Counts Egmont and Hoorn conducted the preliminaries for the Compromise of the Dutch Nobles in 1566 (comp. p. 100). — The park in front of the castle, formerly called Hof van Valkenberg, also dates from the 15th century. — From Breda to *Roosendaal* and *Flushing*, see R. 36.

Steam Tramways run from Breda: 1. Viâ *Zundert*, *Wuestwezel*, etc. to (30 M.) *Antwerp* (p. 137); — 2. Viâ *Oudenbosch* (p. 176) and *Gastelswer*

(branch-line to Rosendaal, p. 176) to *Steenbergen;* — 3. To *Oosterhout*, and thence on the one side to *Dongen*, a small town with 4300 inhab., and on the other to *Geertruidenberg* (p. 367).

Near (130½ M.) *Langeweg* the line crosses the *Dintel* and passes (133 M.) *Lage-Zwaluwe*, the junction for the line to Antwerp (p. 176) and the line from 'S Hertogenbosch (p. 367), which proceeds to *Moerdyk* on the Hollandsch Diep. We now reach the **Bridge over the Hollandsch Diep,** an arm of the sea which was formed in 1421 (comp. p. 382). This vast structure was begun in May 1868, and completed in November 1871.

The breadth of the bay at this point is 1⅝ M., but owing to stone piers projecting into the water the length of the bridge, which has fourteen iron arches with a span of 110 yds. each, is only ⅞ M. in length. The foundations of several of the stone buttresses which support the bridge are 50-60 ft. below low-water mark. Fine view over the expanse of water.

At the N. end of the bridge lies (137½ M.) *Willemsdorp.*

142 M. **Dordrecht.** — **Hotels.** Bellevue, Groote Hoofd 25, near the Merwe-Kade, or steamboat pier, R., L., & A. 2, B. ¾, déj. 1, D. 2, pens. 3½-5 fl.; Hôtel Ponsen, with restaurant, at the station, R., L., A., & B. 2-2½, déj. 1 fl. 40 c., D. 1¾ fl., well spoken of; Aux Armes de Hollande or Pennock, just behind the Bellevue, in the Wyn-Straat, R., L., A., & B. from 1¾, déj. 1, D. incl. wine 2¼, pens. from 3 fl.; Hôtel de Pologne, Scheffersplein.

Tramway from the station through the town to the *Merwekade*, conveying luggage not over 66 lbs. in weight. — **Steam Ferries** from the Blaauwpoort to *Zwyndrecht* (p. 388) and from the E. end of the Merwe-Kade to *Papendrecht* (3 c.). — **Steamboat** to *Rotterdam* in summer 6-8 times daily (45 or 30 c.).

Dordrecht, usually called *Dort* by the Dutch, with 36,000 inhab., ship-building yards, and considerable timber-trade, was founded in 1018 by Count Dietrich of Holland, and in the middle ages was the wealthiest commercial city in Holland. In 1572 the first assembly of the independent states of Holland was held here. From Nov. 13th, 1618, till May 9th, 1619, the famous Synod of Dort held its meetings here, which were attended also by deputies from England and Scotland. The synod was convened with a view to effect a compromise between the *Arminians* (or *Remonstrants*), who were supported by Oldenbarneveld, Grotius, and other leaders of the republican party, and the austere *Gomarists* (or *Calvinists*), on whose side stood Maurice of Orange. The result was a victory for the latter. — The island upon which Dordrecht lies was separated from the mainland by the calamitous inundation of 1421 (p. 382). The harbour formed by the river, here called *Merwede* (comp. p. 382), admits sea-going vessels of heavy tonnage.

On leaving the station we follow the tramway, and, crossing a canal-bridge, reach the town in 5 min.; the principal street leads in 5 min. more to the small *Visch brug*. Beyond this bridge we may either turn to the left (Groenmarkt) towards the *Stadhuis*, originally a late-Gothic edifice, with a façade rebuilt in 1835 in the rococo style, and the Groote Kerk, or to the right (Wyn-Straat) to the museum (see below).

The Gothic GROOTE KERK *(Onze lieve Vrouw)*, of the 14th cent., with choir of the 15th, was successfully restored in 1882. The lofty and conspicuous tower is ascended by a flight of 365 steps. The interior (106 yds. long; nave 88 ft. high) rests on 56 pillars, and, though bare, produces an imposing effect. The fine old carved *Choir-stalls, executed by *Jan Terween Aertsz* in the Renaissance style in 1538-40, are the most important work of the kind in Holland. The interesting representations on the backs of the stalls illustrate (right) the Triumph of the Church and the Eucharist, and (left) the Triumphal entry of Charles V. (a reproduction of Dürer's Triumphal procession of Maximilian I.). A screen of brass (18th cent.) separates the choir from the nave. The marble pulpit dates from 1756, and several of the ecclesiastical vessels from the 18th century. The sacristan lives on the N. side of the church.

The Wynstraat, in which are numerous quaint mediæval houses, diverges to the right at the Vischbrug, and leads past a small open space, which is embellished by a bronze statue of the eminent painter *Ary Scheffer* (1795-1858), a native of Dordrecht, by Mezzera (1862). — To the right, farther on, stands the —

MUSEUM (daily 9-4; adm. 10 c.; catalogue 25 c.), a gallery of pictures, chiefly by modern artists.

Among the OLDER PAINTINGS are: *J. de Baen*, Portraits of the brothers De Witt (p. 278; natives of Dordrecht) and their parents; 3. *C. Bisschop*, Regents and lady-managers of the Hospital in 1671; 4. *Blocklandt*. Last Supper; 5. *F. Bol*, Portrait of himself; *7, 8. *A. Cuyp*, Landscapes; 11. *A. de Gelder*, Portrait of Notemans, the sculptor; *20. *Maes*, Portrait of Jacob de Witt; 27. *Willaerts*, View of Dordrecht in 1620.

Among the MODERN PAINTINGS are works by *L. Apol* (No. 20), *J. Bosboom* (40), *G. H. Breitner*, *Jos. Israels* (*63), *Jac. Maris* (*90), *W. Maris* (91), *Mauve* (92), *Neuhuys* (59), and *Alma Tadema* (120). — The whole of one of the principal walls of the saloon is devoted to *Ary Scheffer* (see above), being occupied by pictures (chiefly copies), drawings, and several works in plaster of Paris (recumbent figure of his mother). The only original paintings by Scheffer are: I. Christ on the Mount of Olives; VII. Portrait of S. W. Reynolds, the engraver; V. Reduced repetition of the Christus Consolator (p. 314), and IV. the artist's last unfinished work (Matt. V. 4). — We also notice a bust of the Grand Pensionary Jan de Witt, by A. Quellin (1665).

At the end of the Wyn-Straat, near the Hôtel Bellevue, stands the *Groothoofd-Poort*, an ancient city-gate, rebuilt in 1618, with reliefs and a dome of 1693. The interior is occupied by the collection of antiquities belonging to the '*Oud-Dordrecht*' society (adm., daily except Mon., 10-4; 25 c.).

In the VESTIBULE are 'gable-stones', with reliefs and inscriptions. — On the FIRST FLOOR are a few paintings: *P. Weyts*, Synod of Dort; *Doudyns*, Burning of the Church of St. Nicholas at Dordrecht in 1538; Siege of Dordrecht by John, Duke of Brabant, in 1418; *Schouman and Schotel*, Siege of Dordrecht by the French in 1813. Here also are a carved wooden chimney-piece border from the Kloveniersdoelen, Scenes from the Passion from the Groote Kerk, and other wood-carvings; engravings; plans and views of the town; and portraits of eminent men. — On the SECOND FLOOR are models of ships, uniforms, weapons, flags. — In the DOME is a collection of medals (many referring to the death of the brothers De Witt, p. 278) and coins of the former country (afterwards province) of

Holland, mostly coined at Dordrecht. Picturesque view of the busy Merwede and of the Maas ('de Noord') flowing thence to the N. towards Rotterdam.

After quitting the station of Dordrecht, the train crosses the Maas by an iron bridge of four arches resting on six piers. 144½ M. *Zwyndrecht;* 148 M. *Barendrecht;* 151½ M. *Ysselmonde*, opposite the influx of the Dutch Yssel into the Maas, with a turreted château. The train crosses the S. and narrower arm of the Meuse and the *Noorder Eiland* and then the main arm of the Meuse, by the bridge mentioned at p. 261. A fine view of the river and town is obtained.

154½ M. **Rotterdam,** see p. 252.

List

of the Flemish, Dutch, and Belgian Artists mentioned in the Handbook, with biographical notices.

Abbreviations: A. = architect; P. = painter; S. = sculptor; c., ca. = circa, about; b. = born; d. = died.

The Roman numerals refer to the Historical Sketch of Netherlandish Art in the Introduction. The name of a town immediately following the name of an artist is that of his birthplace; those at the end of the notice are the scenes of his professional activity. — In the spelling of proper names the Dutch *ij* is represented by *y*.

Achtschellinck, Lucas, P., Brussels; 1570-1631.

Aelst, Willem (Guillielmo) van, Dutch P. of Delft; 1626-ca. 1683. Delft, Amsterdam, France, Italy. — lxii.

Aertsen, Pieter, surnamed *de lange Pier*, Nether. P. of Amsterdam; pupil of Allart Claasz at Amsterdam; 1508-75. Amsterdam, Antwerp.

Alma Tadema, Lourens, P., Drouryp; pupil of Leys; b. 1836. London.

Alsloot, Denis van, Landscape P.; about 1550-1625.

Anraadt, Pieter van, Dutch P., Deventer; d. 1681; in Amsterdam 1672-75.

Ansiaux, Jean Joseph Eléonore Antoine, Belg. P., Liège; pupil of Vincent; 1764-1840.

Anthonissen, see *Teunissen*.

Antum, Aert, Dutch P. of sea-pieces; about 1600.

Apol, Louis, P., the Hague; pupil of Hoppenbrouwers and Stortenbeker; b. 1850.

Artan, Louis, Belg. P.; 1837-90.

Arthois, Jacques d', P., Brussels; pupil of Jan Mertens; 1613-65 (?).

Artz, David Adolphe Const., Dutch P., the Hague; pupil of Israëls; 1837-90.

Asselbergs, Alphonse, P., Brussels; b. 1839.

Asselyn, Jan, surn. *Krabbetje*, Dutch P., Diepen; pupil of Esaias van de Velde (?); 1610-52. Amsterdam, formerly Rome. — lxi.

Avont, Pieter van den, Belg. P., Malines, 1600-1652. Antwerp.

Backer, Adriaen, P., Amsterdam; ca. 1635-84. Amsterdam, Rome.

Backer, Jacob A., Dutch P., Harlingen; 1608-51. Amsterdam. — lvii.

Backer, Jacques de, P., Antwerp; 1635 (36)-84.

Backereel, Gilles, P., Antwerp; b. 1572 (?). Antwerp.

Baeckelmans, Jacques, living A., Antwerp.

Baen, Jan de, Dutch P., Haarlem; pupil of Piemans and of Jacob Backer; 1635-1702. The Hague.

Bakhuysen, Ludolf, Dutch P., Emden; pupil of A. van Everdingen and H. Dubbels; 1631-1708. Amsterdam.

Bakhuyzen, Jul. van de Sande, P., at the Hague; b. 1835.

Balen, Hendrik van, the Elder, Flem. P., Antwerp; pupil of Ad. van Noort (?); 1575-1632. Antwerp.

Balten, Peeter, Flem. P., Antwerp; d. about 1600.

Barentsz, Dirck, Dutch P., Amsterdam; 1534-92.

Baron, Théodore, Belg. P.; b. 1840.

Bassen, Barthol. van, Dutch P.; ca. 1590-1652. The Hague and Delft.

Bauer, Nicolaas, P., Harlingen; 1767-1820.

Baurscheit, Jan Pieter van, the Younger, S. and A., Antwerp; pupil of his father; 1699-1768. Antwerp.

Beeckman, Andries, P.; ca. 1651. Deventer.

Beelt, Cornelis, P.; about 1660. Haarlem.

Beers, Jan van, Flem. P., Lierre; b. 1852.

Beerstraaten, Jan, Dutch P.; 1622-66.

Beerstraten, Anthonie, Dutch P., Amsterdam (middle of the 17th cent.).

Bega, Cornelis, Dutch P., Haarlem; pupil of A. van Ostade; 1620-64. Haarlem. — lix.

Berchem or *Berghem, Claes (Nicolaes) Pietersz*, Dutch P., Haarlem; 1620-83. Haarlem, Amsterdam. — lxi.

Berck-Heyde, Gerrit, Dutch P., Haarlem; pupil of Frans Hals; 1638-98. Haarlem.

Berck-Heyde, Job, P., Haarlem; pupil of Frans Hals; 1630-93.

Béthune d'Ydewalle, Jan, living P. on glass at Ghent.

Beyaert, H., Belg. A.; d. 1894.

Beyeren, Abraham Hendrickse van, Dutch P., the Hague; ca. 1620-after 1674.

Biefve, Edouard de, P., Brussels; pupil of Paelinck; 1809-82. Brussels, Paris.

Bilders, Johannes Warnardus, P., Utrecht; 1811-90.

Biset, Karel Emanuel, P., Malines; studied at Paris; 1633-91. Antwerp, Breda.

Bisschop, Christoffel, Dutch P., Leeuwarden; pupil of W. H. Schmidt and H. van Hove; b. 1828. The Hague.

Blanchaert, living S. at Ghent; pupil of Béthune.

Bleker, Dirck, Dutch P., Haarlem; 1612-72 (?). Amsterdam, The Hague.

Bles, David, Dutch P., the Hague; pupil of Corn. Kruseman; b. 1821.

Bles, Herri (Hendrik) de, or *Herri met de Bles*, surn. *Civetta*, Nether. P. of Bouvignes, near Namur; b. about 1480, d. after 1521. Italy, Netherlands.

Blocklandt, Anthonie van Montfort, surn. *van Bl.*, P., Montfort; 1532-83. Utrecht.

Bloemaert, Abraham, Dutch P., Gorcum; 1564-1651. Utrecht. — li.

Bloemaert, Hendrik, P., son and pupil of the last; 1601-72. Utrecht and Italy.

Blommers, Bernardus Johannes, P., the Hague; pupil of Bisschop; b. 1845.

Blondeel, Lancelot, Netherlandish P. & A., Bruges; studied in Italy; c. 1495-1561. Bruges.

Blyhooft, Zacharias, Dutch P., Middelburg; d. 1682 (?).

Bockhorst, Johan van, surn. *Langjan*, P., Münster in Westphalia; pupil of Jordaens; 1610 (?)-68. Antwerp.

Boeyermans, Theodoor, P., Antwerp; 1620-78. Antwerp.

Bol, Ferdinand, Dutch P., Dordrecht; pupil of Rembrandt; 1616-80. Amsterdam. — lvi.

Boone, Daniel, Dutch P., Middelburg (?); 1631-98. London, Amsterdam.

Boonen, Arnold, Dutch P., Dordrecht; 1669-1729. Dordrecht, Amsterdam, Germany.

Borch, see *Terburg*.

Borselen, Jan Willem van, Dutch P., Gouda; 1825-92. The Hague.

Bosboom, Joh., P., the Hague; pupil of B. J. van Hove; 1817-91. The Hague.

Bosch, Hieron. van Aken, surnamed *B.*, Dutch P., 's Hertogenbosch; 1462-1516.

Bosschaert, see *Willeboirts*.

Bossuet, François Antoine, P., Ypres; 1800-1889. Brussels.

Both, Andries, P., Utrecht; brother of Jan B., pupil of his father, Bloemaert, and (at Rome) Pieter van Laar; b. ca. 1609, d. at Venice ca. 1644.

Both, Jan, Dutch P., Utrecht; pupil of Abr. Bloemaert; ca. 1610-52. Rome, Utrecht. — lxii.

Boulenger, Hippolyte, Belg. P.; 1837-74.

Bource, Henri Jacques, Genre P., Antwerp; pupil of Wappers & Dyckmans, and of Ary Scheffer in Paris; b. 1826. Antwerp.

Bouré, Antoine Félix, S., Brussels; 1831-83.

Bouts, Dierick (Dirk), formerly erroneously called *Stuerbout*, P., Haarlem; 1400 (?)-75. Louvain. — xlii.

Braekeleer, Ferdinand de, P., Antwerp; pupil of J. van Bree; 1792-1883. Antwerp.

Braekeleer, Henri de, Belg. P.; 1840-88.

Brakenburgh, Richard, P., Haarlem; pupil of Adr. van Ostade; 1650-1702. Haarlem.

Bray, Jan de, Historical P.; b. at Haarlem, d. 1697.

Bree, Mattheus Ignatius van, P., S., & A.; 1773-1839. Antwerp.

Bree, Philippus Jacobus van, P., brother of Matthias; pup. of his brother and Girodet in Paris; 1786-1871. Pavia, Paris, Brussels.

Breen, Adam van, Dutch P.; beginning of the 17th cent.; the Hague, Amsterdam.

Breitner, George Hendrik, Dutch P., Rotterdam; pupil of W. Maris; b. 1857.

Brekelenkam, Quiringh Gerritsz van, Dutch P.; c. 1620-68. Leyden.

Breton, Jules Adolphe, P., Courrières; pupil of De Vigne and Drolling; b. 1827.

Breuck, Jacques de, A. & P. of the 16th cent.; St. Omer.

Breughel, see *Brueghel*.

Bril, Paulus, Flemish P., Antwerp; 1554-1626. Rome. — xliv.

Bronchorst, Jan Gerritz van, Dutch P. and artist in stained glass, Utrecht; b. 1603, d. ca. 1661. Amsterdam.

Brouwer, Adriaen, Flem. P., Oudenaarde; pup. of Frans Hals at Haarlem and of Rubens at Antwerp; c. 1605-38. Antwerp. — lix.

Brueghel, Jan, surn. *Fluweelen* or *Velvet Brueghel*, Flem. P., Brussels; son of P. Brueghel the Elder; 1568-1625. Italy, Antwerp. — xliv.

Brueghel, Peeter, the Elder, surn. *Peasant Brueghel*, Flem. P., Breda; c. 1520-69. Antwerp, Brussels. — xliv.

Brueghel, Pieter, the Younger, surn. *Hell-fire Brueghel*, Flem. P. of Brussels; son of P. B. the Elder; 1564-1638. Antwerp. — xliv.

Bruyn, Bartholomaeus de, Ger. P., Cologne; b. ca. 1493, flourished at Cologne between 1524 and 1555.

Buytenweg, Willem, P., Rotterdam; pupil of H. Maartensz; b. before 1600. Haarlem.

Calloigne, Jan Robbert, S., Bruges; 1775-1830. Bruges, Paris, Ghent.

Camerarius, Adam, Dutch portrait-painter; 1644-85. Amsterdam, Naarden.

Camphuysen, Govert, Dutch P., Gorcum; 1623(24)-72. Amsterdam.

Capronnier, J. B., living P. (glass), Brussels.

Cartier, Jean Guillaume, P., Liège; pupil of Berth. Flémalle; c. 1638 to c. 1675. Liège, France.

Cate, Hendrik Gerrit ten, Dutch P., Amsterdam; pupil of Westenberg; 1803-56.

Cauwer, Joseph de, P., Beveren; 1778-1854. Ghent.

Cels, Cornelis, P., Lierre; pupil of A. Lens at Brussels; 1778-1859.

Ceulen, van, see *Janssens, Cornelis*.

Champaigne, Philippe de, P., Brussels; pupil of Fouquières & L'Allemand at Paris; 1602-74. Brussels, Paris.

Charle-Albert, living P. & A., Brussels.

Chauvin, August, P., Aix-la-Chapelle; b. 1818. Liège.

Claeissens, Anthonie, the Elder, P., Antwerp; pupil of Quinten Massys (?); c. 1498.

Claeissens, Anthonie, the Younger, P., Bruges; d. 1614.

Claesz, Pieter, van Haerlem, Dutch P., Burgsteinfurt; father of Claesz Pietersz Berchem; ca. 1590-1661. Haarlem.

Clays, Paul Jean, P., pupil of Gudin; b. 1819; Brussels.

Cleef, Jan van, P., Venlo; pupil of Luigi Primo and of Gaspar de Crayer; 1646-1716. Ghent.

Cluysenaar, Alfred, living P., Brussels.

Cocx, see *Coques*.

Codde, Pieter, Dutch P., Amsterdam; c. 1600-1678. — lx.

Coeberger, see *Koeberger*.

Colyn, Jacob de Nole (or van Kameryck), S., d. 1631. Utrecht, Kampen, etc.

Coninck, David de, Flem. P., Antwerp; 1636-after 1699. Antwerp, Brussels.

Coninxloo, Gillis van, Flem. P., Antwerp; 1544-1608. Antwerp, Franckenthal, and Amsterdam.

Coomans, Pierre Olivier Joseph, P., Brussels; pupil of P. v. Hanselaere, De Keyser, & Wappers; 1816-89.

Coques or *Cocx, Gonzales*, Flem. P., Antwerp; pupil of Pieter Brueghel the Younger and of David Ryckaert the Younger; 1618-84. Antwerp.

Cornelissen, Jak., Dutch P., Oostzaan; c. 1480-after 1533. Amsterdam. — liii.

Coxie (Cocxie, Coxcien, or *Coxcyen), Michiel van*, Netherl. P., Malines; pupil of his father Michiel and of Barend van Orley; 1499-1592. Malines and Brussels. — xliv.

Crabeth, Dirk, P. on glass; flourished at Gouda 1557-68.

Crabeth, Wouter, P. on glass, brother of Dirk C.; Gouda, after 1560.

Craesbeeck, Joos (Josse) van, Flem. P., Neerlinter. 1608 (?)-54. Antwerp & Brussels.

Crayer or *Craeyer, Gaspar de*, Flem. P., Antwerp; pupil of Raphael van Coxie at Brussels; 1584-1669. Brussels & Ghent. — xlix.

Cristus, Petrus, Netherl. P., Baerle; 1444-72 in Bruges.

Cuylenburg, Cornelis van, P., Utrecht; 1754-1824. The Hague.

Cuyp, Albert, Dutch P., Dordrecht; pupil of his father Jacob Gerritsz C.; 1620-91. Dordrecht. — lxi.

Cuyp, Jacob Gerritsz, Dutch P., Dordrecht; pupil of Abr. Bloemaert; 1594-1651 (52). Dordrecht. — liii.

Cuyper, Joannes Baptista de, S., Antwerp; 1807-52.

Cuyper, Joannes Leonardus de, S., Antwerp; son of the foregoing.

Cuypers, P. J. H., living A., Amsterdam.

Czermak, Jarosław, P., Prague; pupil of Gallait at Brussels and Robert-Fleury at Paris; 1831-78. Paris.

David, Gerard, Dutch P., Ouwater; c. 1450 (?)-1523. Bruges and Antwerp. — xlii.

David, Jacques Louis, P., Paris; 1748-1825. Paris, Brussels.

Debay, Jean Baptiste Joseph, the Elder, S., Malines; 1779-1863.

Decaisne, Henri, P., Brussels; pupil of P. J. C. François, J. L. David, Girodet, and Gros at Paris; 1799-1852. Paris.

Decker, Cornelis, Dutch P.; pupil of Salomon van Ruysdael; d. 1678. Haarlem.

Delcour, Jan, S., Hamoir; b. in the middle of the 17th cent., d. 1707. Liège.

Delen, Dirck van, Dutch P., Heusden; pupil of Frans Hals; 1605-71. Arnemuiden.

Delff, Jacob, P., Delft; son and pupil

of Willem Jacobsz D.; 1619-61. Delft.

Delff, Jacob Willemsz, P., Gouda; d. 1601. Delft.

Delff, Rochus, P., Delft; son of Jacob Willemsz D. Delft.

Delvaux, Eduard, P., Brussels; pupil of Henri van Assche; 1806-62.

Delvaux, Laurent, S., Ghent; pupil of Dieudonné Plumier at Brussels; 1695-1778.

Deventer, Willem Anthonie van, P., The Hague; pupil of H. van de Sande Bakhuyzen; b. 1824.

Devigne-Quyo, Petrus, S., Ghent; pupil of J. R. Calloigne; 1812-77.

Deyster, Lodewyk de, P., Bruges; pupil of Jan Maes; 1656-1711. Bruges.

Diepenbeeck, Abraham van, Flem. P., Bois-le-Duc; pupil of Rubens; c. 1599-1675. Antwerp. — xlix.

Dillens, Adolph, P., Ghent; pupil of his brother Hendrik D.; 1821-77. Brussels.

Does, Simon van der, Dutch P., Amsterdam (?); 1653-1717. The Hague, London, Brussels, Antwerp.

Dou, Gerard, Dutch P., Leyden; pupil of the engraver Bart. Dolendo, of the glass-painter P. Couwenhorn, and of Rembrandt; 1613-75. Leyden. — lvii.

Doudyns, Willem, Dutch P., The Hague; 1630-97. The Hague.

Droochsloot, Joost Cornelisz, P., Utrecht (?); 1586-1666. Utrecht.

Drost, Geraert, P.; c. 1638-c. 1690.

Dubbels, Hendrik, Dutch P., Amsterdam, 1620(21)-76 (?). Amsterdam.

Dubois, Louis, Belg. P.; 1830-80.

Ducaju, Joseph Jacques, P. & S., Antwerp. 1823-91.

Duchatel (Duchastel or *Du Chatel), François*, Flem. P., Brussels; pupil of David Teniers the Younger; 1625-94. Brussels, Paris.

Duck, J. A., Dutch P.; b. 1600, d. after 1660. Utrecht and the Hague. — lx.

Ducq, Johan le, Dutch animal-painter; ca. 1629-76.

Dujardin, see *Jardin*.

Duquesnoy, François, S., Brussels; pupil of his father, and a student of Poussin's and Titian's works at Rome; 1594-1644 (42?). Brussels, Rome.

Duquesnoy, Henry or *Hieronymus*, S., Brussels; father of François & Jérôme D.

Duquesnoy, Jérôme, S., brother of François; 1612-54.

Durlet, François André, S., A., & P., Antwerp, pupil of Laenen and F. Berkmans; 1816-67.

Dusart, Cornelis, P., Haarlem; pupil of Adr. v. Ostade; 1660-1704. — lix.

Dyck, Anthonie van, Flem. P., Antwerp; 1599-1641. Antwerp, Genoa, Rome, London. — xlix.

Dyckmans, Joseph Laurens, P., Lierre; pupil of Vervoort, Thielemans, & Wappers; 1811-38. Antwerp.

Dyk, Philip van, Dutch P., Amsterdam; pupil of Arnold Boonen; 1680-1753. Amsterdam, Middelburg, Cassel.

Eeckhout, Gerbrand van den, Dutch P., Amsterdam; 1621-74. Amsterdam. — lvi.

Eeckhout, Jacob Joseph, Dutch P. & S., Antwerp; 1793-1861. The Hague, Malines, Brussels, Paris.

Eelkema, Eelke Jelles, P., Leeuwarden; 1788-1839.

Eggers, Barth., S., probably from N. Germany; 1660-90. The Hague, Berlin.

Ekels, Jan, the Younger, Dutch P., Amsterdam; 1759-93. Amsterdam.

Elias, Nicolaes, Dutch P.; b. ca. 1590, d. ca. 1650 at Amsterdam (?). Probably teacher of Van der Helst.

Elsheimer (Elzheimer), Adam, P., Frankfort on the Main; 1578-1620. Rome.

Engelbertz or *Engelbrechtsen, Cornelis*, P., Leyden; 1468-1533.

Everdingen, Allart van, Dutch P., Alkmaar; pupil of Roel. Savery (Utrecht); 1621-75. Alkmaar, Haarlem, Amsterdam. — lxi.

Everdingen, Caesar van, P., Alkmaar, elder brother of Allart v. E.; 1606(?)-79. Alkmaar, Haarlem.

Eyck, Hubert van, Netherl. P., Maaseyck; head of the early Flemish school; c. 1366-1426. Ghent. — xxxix.

Eyck, Jan van, P., Maaseyck, brother of Hubert van Eyck; b. after 1360, d. 1440. Ghent, The Hague, Lille, Bruges. — xl.

Eycken, Jean Baptiste van, P., Brussels; pupil of Navez; 1809-53. Brussels.

Eyckens, see *Ykens*.

Fabritius, Bernard, Dutch P., Delft; ca. 1620-69. — lvii.

Fabritius, Karel, Dutch P., Delft; 1624-54. Delft. — lvii.

Fayd'herbe, Lucas, S. & A., Malines; pupil of Max l'Abbé and Rubens; 1617-94. Malines.

Fictoor, see *Victors*.
Victor, see *Victor*.
Flémalle (Flemael, Flémal, Flamael), Bertholet, P., Liège; pupil of Hendr. Trippez & Gerard Douffet; 1614-75. Florence, Paris, Brussels, Liège.
Flinck, Govert, Dutch P., Cleve; pupil of Lambert Jacobsz at Leeuwarden and of Rembrandt at Amsterdam. 1615-60. Amsterdam. — lvii.
Floris, see *Vriendt*.
Fourmois, Théodore, P., Presles; 1814-71. Brussels.
Fraikin, Charles Auguste, S., Herenthals; 1817-93. Brussels.
Franchoys, see *François*.
Franck, Jean, S., Ghent; pupil of his father Charles F., and of David d'Angers (Paris); b. 1804. Antwerp, Paris, Louvain.
Francken, Ambrosius, the Elder, P., Herenthals; brother of Frans F. the Elder and J. Francken the Elder, pupil of Marten de Vos (or Fr. Floris?); 1545 (?)-1618. Antwerp.
Francken, Frans, the Elder, Herenthals; brother of the preceding and of J. F. the Elder, pupil of Fr. Floris; 1544-1616. Antwerp.
Francken, Frans, the Younger, Flem. P., Antwerp; pupil of his father Frans F. the Elder; 1581-1642. Antwerp.
François (Franchoys), Lucas, the Elder, P., Malines; 1574-1643.
François, Pierre Joseph Célestin, P., Namur; pupil of Andr. Lens; b. 1759. Brussels.
Fyt, Jan, Flem. P., Antwerp; pupil of Jan van Berch; 1609-61. Antwerp.

Gabriel, Paulus Joseph, P. & S., Amsterdam; pupil of his father, Castellier (Paris), and Canova; 1785-1833. Amsterdam.
Gaesbeeck, Adriaen van, Dutch P., Leyden; d. 1650. — lvii.
Garemyn, Jan, P.; 1712-99. Bruges.
Gallait, Louis, P., Tournai; pupil of Hennequin (Rubens, Van Dyck); 1810-87. Tournai, Paris, Brussels.
Geefs, Georges, Belg. P.; b. 1850.
Geefs, Joseph, P., Antwerp; 1808-60. Antwerp.
Geefs, Karl, living P., Brussels.
Geefs, Willem or *Guillaume*, P., Antwerp; brother of Joseph G., pupil of Ramage (Paris); 1806-83. Antwerp.
Geel, Johannes Franciscus van, S., Malines; pupil of Pieter de Valck; 1756-1830. Malines, Antwerp.
Geeraerts, Martin Joseph, P., Antwerp; pupil of Abr. Godyn; 1707-91. Antwerp.
Geertgen van St. Jans, Dutch P., end of the 15th cent.; Haarlem.
Geerts, Karel Hendrik, S., Antwerp; pupil of Van Hool and Van der Ven (Antwerp); 1807-55.
Geest, Wybrandt de, Dutch P., Leeuwarden; 1590-1659. Paris, Rome, Leeuwarden.
Geirnaert, Jozef, P., Eecloo; pupil of Herreyns (Antwerp) and Paelinck (Ghent); 1790-1859.
Gelder, Arent (Aert) de, Dutch P., Dordrecht; last pupil of Rembrandt; 1645-1727. Dordrecht.
Geldorp, Gortzius, P., Louvain; 1553-1616 (?). Antwerp, Cologne. — xliv.
Gempt, Bernard te, Dutch P., Wychen; pupil of N. Pieneman; 1826-79.
Ghent, Josse (Justus) van, P., Ghent; pupil of Hubert van Eyck (?); b. ca. 1410, d. after 1471.
Gherardo della Notte, see *Honthorst*.
Glauber, Johannes, Dutch P., Utrecht; pupil of Berchem; 1646-ca. 1726. Hamburg, Amsterdam, the Hague.
Godecharle, G. L., S., Brussels; pupil of Delvaux; 1750-1835.
Goes, Hugo van der, P., Antwerp (Ghent or Bruges?); c. 1420-82. Bruges, Ghent. — xli.
Goltzius, Hendrik, P., Mühlbrecht; 1558-1616. Haarlem.
Goltzius, Hubert, P., Würzburg; pupil of his father Rüdiger Goltzius & of Lamb. Lombard (Liège); 1526-83. — xliv.
Gossaert, Jan, surn. *Jan van Mabuse*, Netherl. P., Maubeuge (Mabuse); c. 1470-1541. Antwerp, Middelburg, Utrecht. — xliv.
Goubau, Antoine, P., Antwerp; 1616-98. Antwerp.
Goubau, François, P., Antwerp; 1622-78(9). Antwerp.
Goudt, Hendrik van, P., Utrecht; pupil of Adam Elsheimer at Rome. 1585-1630. — li.
Govaerts, Abraham, P., Antwerp; 1589-1626.
Goyen, Jan van, Dutch P., Leyden; pupil of Izaack van Swanenburgh and Willem Gerritsz; 1596-1656. Leyden, The Hague. — lxi.
Grebber, Frans Pietersz de, P., Haarlem; pupil of Cornel. van Haarlem; 1579-1649. — liii.
Grebber, Pieter de, P., Haarlem; son of the preceding, pupil of his father and Hendrik Goltzius; b. 1600, d. after 1665.
Greive, Joh. Conr., P., Amsterdam;

pupil of P. F. Greive and G. Springer; 1837-91.

Greive, Petrus Franciscus, P., Amsterdam; pupil of C. J. L. Portman; b. 1811.

Groux, Charles Corneille Auguste de, P., Comines; 1826-70. Antwerp.

Grupello, Gabriel de, S., Geersberge; pupil of Artus Quellinus (?); 1644-1730. Brussels, Germany.

Gruyter, Willem, P., Amsterdam; pupil of H. Koekkoek; 1817-80.

Guffens, Gottfried, P., Hasselt; pupil of N. de Keyser (Antwerp); b. 1823.

Haanen, Adriana Johanna, Dutch P., Oosterhout; 1814-95.

Haas, Joh. Hubertus Leonardus de, animal-painter, Hedel; b. 1832. Brussels.

Hackaert, Jan, Dutch P., Amsterdam; 1629-99 (?).

Haerlem, Cornelis van, Dutch P., Haarlem; 1562-1638. — liii.

Hagen, Joris van der (Verhagen), Dutch P.; ca. 1615-69. The Hague.

Hals, Dirck, Dutch P., Haarlem; pupil of his elder brother Frans H.; b. before 1600, d. 1656. Haarlem. — lx.

Hals, Frans, the Elder, Dutch P., Antwerp (?); ca. 1580-1666. Haarlem. — lviii.

Hals, Frans, the Younger, Dutch P., Haarlem; son and pupil of the preceding; flourished at Haarlem, 1637-99.

Hamman, Edouard Jean Conrad, P., Ostend; 1819-88. Paris.

Hanselaere, Pieter van, Flem. P., Ghent; pupil of P. van Huffel; 1786-1862.

Hauck, Aug. Christian, P., Mannheim; 1742-1801. Rotterdam.

Haverman, Hendrik Johan, P., Amsterdam; b. 1857.

Heda, Willem Klaasz, P., Haarlem; b. 1594, d. after 1678.

Heem, Corn. de, Dutch P., Leyden; son and pupil of the following; 1631-95. Antwerp.

Heem, Jan Davidsz de, Dutch P., Utrecht; pupil of his father David; 1606-83/84. Utrecht, Antwerp. — lxi.

Heemskerck, Maerten van, Dutch P., Heemskerck; pupil of J. van Scorel; 1498-1574. Italy, Haarlem. — li.

Heemskerck van Beest, Jacob Eduard van, Dutch P., Kampen; 1828-94.

Heere, Lucas de, P., Ghent; pupil of his father Jan, of his mother Anna Smyters, and of Frans Floris; 1534(?)-84.

Heerschop, Hendrik, Dutch P., Haarlem; pupil of Heda and Rembrandt; b. 1620, d. after 1672.

Heil, Daniel van, P., ca. 1604-ca. 62. Brussels.

Helst, Bartholomeus van der, Dutch P., Haarlem; 1613-1670. Amsterdam. — lviii.

Hemessen (Heemsen, Hemsen, Hemissen), Jan van, Flem. P.; d. before 1566. Antwerp.

Hennebicq, André, living P., Tournai; pupil of Portaels. Mons.

Herreyns, Guillaume Jacques, Flem. P. & A., Antwerp; pupil of his father Jacques H.; 1743-1827. Antwerp, Malines.

Heusch, Willem (Guilliam) de, P., Utrecht; ca. 1625-92.

Heuvel, Antoine van den, surn. *Don Antonio*, P., Ghent; pupil of Gaspar de Crayer or N. Roose; 1600-1677. Ghent.

Heyde, Jan van der, P., Gorcum; 1637-1712. Amsterdam. — lxii.

Hilverdink, Johannes, Dutch P., Groningen; pupil of Daiwaille and J. W. Pieneman; b. 1813.

Hobbema, Meindert, Dutch P., Amsterdam; 1638-1709. Amsterdam. — lxi.

Hoeck (Hoecke), Jan van den, P., Antwerp; pupil of Rubens; 1598-1651. Antwerp. — l.

Hoet, Gerard, Dutch P., Bommel; 1648-1733. Utrecht, the Hague.

Hondecoeter, Gillis d', Dutch P., Antwerp; flourished at Utrecht and Amsterdam in 1609-37; d. 1637.

Hondecoeter, Melchior d', Dutch P., Utrecht; pupil of his father Gysbert (+1653) and his uncle J. B. Weenix; 1636-95. The Hague, Amsterdam.

Hondius, Abraham, P., Rotterdam; 1638-95. Rotterdam, London.

Honthorst, Gerard van, surn. *Gherardo della Notte*, Dutch P., Utrecht; pupil of Bloemaert at Utrecht (Caravaggio at Rome); 1590-1656. Utrecht, The Hague, London. — li.

Hooch, Pieter de (sometimes *Hoogh* or *Hooge*), Dutch P., Rotterdam; 1630-ca. 77. Delft. — lvii.

Hoogstraten, Samuel van, Dutch P., Dordrecht; pupil of his father Dirk and of Rembrandt; 1626-1678. Rome, London, the Hague, Dordrecht.

Hool, Johann Baptist van, S., Antwerp; pupil of Van Ursel; 1769-1837. Antwerp.

Houbraken, Arnold, Dutch P., Dordrecht; 1660-1719.

Hove, Barthol. Joh. van, P., the Hague; 1790-1880.

Hove, Victor van, S. and P., Renaix; 1825-91. Brussels.

Huchtenburgh, Jan van, Dutch P., Haarlem; pupil of Thomas Wyck (at Paris, A. Fr. van der Meulen); 1646-1733. Haarlem, Rome, Amsterdam, The Hague.

Huffel, Pierre van, P., Grammont; pupil of Herreyns (Malines); 1769-1844. Ghent.

Huysmans, Jan Baptiste, P., Antwerp; 1654-1711(?).

Huysum, Jan van, Dutch P., Amsterdam; pupil of his father Justus; 1682-1749. Amsterdam. — lxii.

Israëls, Jozef, Dutch P.; Groningen; pupil of J. A. Kruseman; b. 1824. The Hague.

Jacob van Arthois, see *Arthois*.

Jacobsz, Dirck, Dutch P., Amsterdam(?); d. 1567. — liii.

Janssens, Abraham, Flem. P., Antwerp; pupil of Jan Snellinck; 1567-1632. Antwerp. — xlix.

Janssens (Janson or *Jonson), Cornelis (J. van Ceulen)*, Dutch P.; 1590 (?) to 1662/64. London, Amsterdam.

Janssens, François Joseph, S., Brussels; 1744-1816. Brussels.

Janssens, Victor Honoré, P., Brussels; 1664-1739. Brussels.

Jaquet, Jean Joseph, living S., Antwerp; Brussels.

Jardin, Édouard du, or *Dujardin*, P., Antwerp; pupil of G. Wappers; b. 1817. Antwerp.

Jardin, Karel du, Dutch P., Amsterdam; pupil of Claes Berchem; 1622-78. The Hague, Amsterdam, Italy. — lxi.

Jehotte, Louis, S., Liège; pupil of Kessels and Thorvaldsen at Rome; b. 1803.

Jongelincx, Jacob, S., Antwerp; 1531-1606. Antwerp.

Jongh, Ludolf de, P., Overschie; 1616-97. Rotterdam.

Jonghe, Jan Baptist de, P., Courtrai; pupil of Ommeganck; 1785-1844. Courtrai, Antwerp.

Jordaens, Jacob, Flem. P., Antwerp; pupil of Adam van Noort (Antwerp); 1593-1678. Antwerp. — xlix.

Justus van Ghent, see *Ghent*.

Kaiser, Joh. Wilh., engraver, Amsterdam, pupil of Taurel; 1813-95. Amsterdam.

Kalff, Willem, P., Amsterdam; pupil of Hendr. Pot; 1621(22)-93.

Kampen, Jacob van, A. & P., Amersfoort; 1598-1657.

Kamper, Gotthart, P., Düsseldorf; 1614-79. Leyden.

Keldermans or *Keldermann*, the name of a family of architects of Malines, the most important member of which was *Rombout K.*; 16th century.

Kerckhove (Kerchove), Joseph van den, P., Bruges; pupil of Jan Erasm. Quellinus; 1670-1724. Bruges.

Kerricx, Guillaume, S., Termonde; pupil of Artus Quellinus the Younger; 1652-1719. Antwerp.

Kessel, Johan van, Dutch P., Amsterdam; pupil of Ruysdael; 1641(42)-80.

Ketel, Cornelis, P., S., and A., Gouda; pupil of Blocklandt at Delft; 1548-1616. Gouda, London, Amsterdam

Keulen, van, see *Janssens, Cornelis*.

Keultjes, Gerrit Laurens, Dutch P., Utrecht; b. 1786.

Key or *Keyen, Adriaen Thomasz*, P., Antwerp (?); pupil of his cousin Willem K.; d. after 1589.

Key, Lieven de, A., Ghent, c. 1560-1627. London, Haarlem, Leyden.

Keyser, Hendrik de, A. & S., Utrecht; pupil of Cornelis Bloemaert; 1565-1621. Amsterdam.

Keyser, Nicaise de, P., Santvliet, near Antwerp; 1813-87. Antwerp.

Keyser, Thomas de, Dutch P., Amsterdam, son of Hendrik de K.; 1596(97)-1667. Amsterdam. — liii.

Kindermans, J., Belg. P.; 1822-76.

Klinkenberg, Joh. Christ. Karel, Dutch P., the Hague; pupil of Ch. Bisschop; b. 1852.

Knyff, Alfred de, Belg. P.; 1819-85.

Kobell, Jan, P., Delfshaven; pupil of W. R. van der Wall; 1778-1814.

Koeberger (Coeberger), Wenceslaus, Flem. P. & A., Antwerp; pupil of Marten de Vos; c. 1561-1635. Antwerp, Paris, Italy, Brussels.

Koekkoek, Barend Cornelis, P., Middelburg; pupil of his father Joh. Herm. K., Schelfhout, & Van Os (Amsterdam); 1803-62.

Koekkoek, Hermann, Dutch P., brother of the last and pupil of his father J. Herm. K.; 1815-82. Amsterdam.

Koninck, Philips, P., Amsterdam; pupil of Rembrandt; 1619-88. — lvii.

Koninck, Salomon, Dutch P., Amsterdam; 1609-56. Amsterdam. — liv.

Koning, Jacob, Dutch P.; about 1615-1708.

Korff, Alex. Hugo Bakker, Dutch P., The Hague; 1824-82. Leyden.
Kruseman, Cornelis, P., Amsterdam; pupil of C. H. Hodges & J. A. Daiwalle; 1797-1857.
Kruseman, Jan Adam, Dutch P., Haarlem; pupil of Corn. Kruseman and J. L. David; 1804-62.
Kuyl, Gysbert van der, Dutch P., Gouda; pupil of Crabeth the Younger; d. 1673. Gouda.

Lairesse, Gerard de, Dutch P., Liège; pupil of his father Reynier and of B. Flémalle of Liège; 1641-1711. Liège, Amsterdam.
Lambeaux, Joseph Marie Thomas, Belg. S.; b. 1852.
Lamorinière, Jean Pierre François, landscape P., Antwerp; b. 1828.
Lastman, Pieter, Dutch P., Amsterdam; pupil of Gerrit Pietersz at Amsterdam (Italy, Elsheimer); 1583-1633. Amsterdam. — li. liv.
Lastman, Claes, Dutch P. and etcher; brother of the preceding; d. 1625 at Amsterdam.
Leemans, Anthonie, Dutch P., Amsterdam; b. 1630(31), d. after 1663.
Leickert, Charles Henri Joseph, Dutch P., Brussels; b. 1818. Amsterdam.
Lelie, Adriaan de, Dutch P., Tilburg; pupil of Quertemont; 1755-1820.
Lens, Andreas Cornelis, P., Antwerp; pupil of Charles Ykens & Balthas. Beschey of Antwerp; 1739-1822. Antwerp, Brussels.
Lerius, Joseph Henri François van, P., Boom, near Antwerp; 1823-76.
Leyden, Lucas van, Netherl. P., Leyden; pupil of his father Huig Jacobsz and of Cornelis Engelbrechtsen; 1494-1533. Leyden. — xliii.
Leys, Hendrik, P., Antwerp; pupil of F. de Braekeleer; 1815-69.
Liemaeckere, Nicolaas de, surn. *Roose*, P., Ghent; pupil of Marcus Geerards & O. van Veen; 1575-1646. Ghent.
Lies, Joseph, P., Antwerp; 1821-65.
Lingelbach, Johannes, P., Frankfort on the Main; 1623-74. Paris, Italy, Amsterdam.
Lingeman, Lambertus, P., Amsterdam, pupil of P. F. Greive; 1829-94.
Lint, Pierre (Petrus) van, P., Antwerp; pupil of Rol. Jacobs; 1609-90. Antwerp, also Rome.
Livens (Lievens), Jan, Dutch P., Leyden; 1607-74. Leyden, Antwerp, The Hague. — lvii.
Lokhorst, Dirk van, Dutch P., Utrecht; pupil of Verhoesen and Bilders; 1818-93.
Lombard, Lambert (erroneously called *Lambert Suavius* or *Susterman*), Netherl. P. and A., Liège (Jan Gossart at Middelburg; Raphael in Italy); 1505-66. Liège.

Mabuse, see *Jan Gossaert*.
Madou, Jean Baptiste, P., Brussels; pupil of François; 1796-1877.
Maes, Jan Baptist Lodewyk, P., Ghent; pupil of his father Canini-Maes; 1794-1856.
Maes, Nicolaes, Dutch P., Dordrecht; at first a pupil of Rembrandt; 1632-93. Dordrecht, Amsterdam.
Mander, Karel van, the Elder, P. and writer on art, Meulenbecke in Flanders; 1548-1606. Rome, Bruges, Haarlem, Amsterdam. — li. xliv. li.
Markelbach, Alexander, P., Antwerp; b. 1824. Brussels.
Massys, Quinten, also called *Matsys* and *Metsys*, Netherl. P., Antwerp; ca. 1460-1531. Antwerp. — xliii.
Mathieu, Lambert Joseph, P., Bure, in the province of Namur; pupil of M. van Bree (Antwerp); 1804-61. Louvain.
Mauve, Anton, P., Zaandam; pupil of P. F. von Os; 1838-88.
Meer, Jan van der (Vermeer), Dutch P., Haarlem; 1628-91. Haarlem. — lxii.
Meert, Peeter, Flem. P., Brussels; 1618-68. Brussels.
Meire, Gerard van der, P., flourished at Ghent between 1452 and 1474 (Jan van Eyck). — xli.
Memling (Memlinc), Hans, early Flem. P., Mömlingen, near Aschaffenburg; probably pupil of Roger van der Weyden; b. before 1430 (?), d. 1494. Bruges. — xli.
Mesdag, Hendrik Willem, P., Groningen; pupil of W. Roelofs and Alma Tadema; b. 1831. The Hague.
Metsu, Gabriel, Dutch P., Leyden; probably pupil of Gerard Dou at Leyden; ca. 1630-67. Amsterdam. — lx.
Metsys, Cornelis, Flem. P., Antwerp; pupil of his father Qu. Massys; ca. 1511-80 (?).
Meyer, Joh. Hendr. Louis, P., Amsterdam; pupil of J. W. Pieneman; 1819-66.
Mierevelt, Michiel Jansz van, Dutch P., Delft; 1567-1641. Delft, also the Hague. — liii.
Mierevelt, Pieter, P., Delft; son and pupil of the last; 1595-1632. — liii.
Mieris, Frans van, the Elder, Dutch P., Leyden; pupil of the glass-

painter Abraham Torenvliet and of Gerard Dou; 1635-81. Leyden — lvii.

Mieris, Frans van, the Younger, Dutch P., Leyden; son and pupil of the following; 1689-1763. Leyden.

Mieris, Willem van, P., Leyden; son and pupil of Frans van Mieris the Elder; 1662-1747. Leyden.

Mignon, Abraham, P., Frankfort on the Main; pupil of J. D. de Heem at Utrecht; 1640-79. Utrecht, Frankfort.

Moer, Jean Baptiste van, Belg. P.; 1819-84. Brussels.

Moerenhout, Josephus Jodocus, Flem. P., Eeckeren; pupil of Verpoorten and Horace Vernet; 1801-74.

Moeyaert, Nicolaes (Claes) Cornelisz, Dutch P.; about 1600-1669 (?). Italy, Amsterdam.

Molenaer, Jan Miense, Dutch P., Haarlem; 1610(?)-68. Haarlem.

Molenaer, Nicolaas or *Klaes*, P., Haarlem; d. 1676. Haarlem.

Moor, Karel de, the Elder, P., Leyden; pupil of G. Dou and Abr. van den Tempel (Frans v. Mieris & Gerh. Schalcken); 1656-1738.

Mor (or *Moro*), *Antaonies*, Dutch P., Utrecht; pupil of J. van Schooreel at Utrecht (also of Italian masters); b. ca. 1512, d. about 1576. Utrecht, Antwerp, and the courts of Madrid, Lisbon, London, and Brussels. — xliv.

Moreelse, Paulus, Dutch P., Utrecht; pupil of Michiel Mierevelt (Delft); 1571-1638. Utrecht. — liii.

Moritz, Louis, Dutch P., the Hague; 1773-1850.

Mostert (Mostaert), Jan, Netherl. P., Haarlem; follower of Gerard David; b. 1474, d. after 1549. Haarlem.

Moucheron, Frederick de, Dutch P., Emden; pupil of Jan Asselyn at Amsterdam; 1633-86. Paris, Amsterdam.

Moucheron, Isaac de, Dutch P.; son and pupil of the preceding; 1670-1744. Italy, Amsterdam.

Musscher, Michiel van, Dutch P., Rotterdam; pupil of Abr. van den Tempel, Metsu, & Adr. van Ostade; 1645-1705.

Mytens, Arnold, P., Brussels; pupil of Anth. Santvoort (Rome) and of Corn. Pyp (Naples); 1541-1602.

Mytens, Daniel Martensz, the Elder, P., the Hague; b. 1590, d. after 1658.

Mytens, Jan or *Aart Jzack*, P., Brussels; pupil of A. v. Opstal and N. v. d. Horst; 1612-71/72.

Nakken, Willem Karel, Dutch P., the Hague; b. 1835.

Navez, François Joseph, P., Charleroi, pupil of Isidor & Jos. François (Brussels), & of David (Paris); 1787-1839. Brussels.

Neeffs, Pieter, the Elder, Flem. P., Antwerp, pupil of Hendrik van Steenwyk; 1577(?)-about 1657.

Neeffs, Pieter, the Younger, Flem. P., Antwerp; son of the last; b. 1620, d. after 1675.

Neer, Aert van der, Dutch P., Amsterdam; 1603-77. Amsterdam. — lxii.

Neer, Eglon van der, Dutch P., Amsterdam; son and pupil of the last, also pupil of Jacob van Loo; 1643-1703. Rotterdam, Brussels, Düsseldorf.

Netscher, Caspar, Dutch P., Heidelberg; pupil of Koster at Arnhem and of Terburg at Deventer; 1639-84. The Hague. — lx.

Netscher, Constantyn, Dutch P., the Hague; pupil of his father Caspar; 1668-1722. The Hague.

Nieulant, Willem van, P., Antwerp. 1584-1635.

Noël, Paul Joseph, Flem. P., Waulsort; pupil of Herreyns; 1789-1822.

Nooms, see *Zeeman*.

Noort, Adam van, P., Antwerp; 1557-1641. — xlvi.

Noort, Lambert van, P., Amersfoort; 1520-71. Antwerp.

Ochtervelt, Jacob van, Dutch P., Rotterdam; pupil of Berchem, Metsu, and Terburg; b. before 1635, d. before 1710. Rotterdam, Amsterdam.

Odevaere, Joseph Dionysius, P., Bruges; pupil of David at Paris; 1778-1830.

Ommeganck, Balthasar Paul, P. & S., Antwerp; pupil of H. J. Antonissen; 1755-1826.

Oost, Jacob van, the Elder, P., Bruges (Ann. Carracci); 1600-1674. Bruges.

Oost, Jacob van, the Younger, P., Bruges; son and pupil of the last; 1637-1713. Lille.

Orley, Barend (Bernaerd) van, Netherl. P., Brussels; b. betw. 1488 and 1490, d. 1541. Brussels. — xliv.

Os, Georgius Jacob Joh. van, P., the Hague; son and pupil of Jan van Os; 1782-1861. Amsterdam, Paris.

Os, Maria Margarita van, Dutch P., the Hague; pupil of her father Jan van Os; 1780-1862.

Ostade, Adriaen van, Dutch P., Haar-

lem; pupil of Frans Hals; 1610-85. Haarlem. — lix.

Ostade, Isack van, Dutch P., Haarlem; pupil of his brother Adriaen; 1621-1649. Haarlem. — lix.

Paelinck, Joseph, P., Oostacker; pupil of David at Paris; 1781-1839. Ghent, Rome, Brussels.

Palamedesz, Antonis, surn. *Stevaerts*, Dutch P., Delft (Mierevelt & Frans Hals); c. 1601-c. 1673. Delft. — lx.

Pape, Abraham de, Dutch P., Leyden; c. 1625-66. — lvii.

Pasture, Rogelet de la, see *Weyden.*

Patinir, Joachim P. or *Patenier*, Netherl. P., Dinant; d. about 1524. Antwerp. — xliv.

Pauwels, Will. Ferd., P., Eeckeren; pupil of Du Jardin & Wappers; b. 1830. Antwerp, Weimar, Dresden, Ypres.

Peede, Hendrik van, A., flourished at Oudenarde in 1527-30.

Peeters, Jan, P., Antwerp; 1624-c. 1676.

Pepyn, Martin, P., Antwerp; 1575-1642/43. Antwerp.

Pieneman, Jan Willem, P., Abcoude; 1779-1853. Delft, the Hague, Amsterdam.

Pieneman, Nicolaas, P., Amersfoort; son and pupil of Jan Willem P.; 1810-60.

Pietersen, Aert, Dutch P., Amsterdam; pupil of his father Pieter Aertsen; 1550-1612. Amsterdam.

Poelenburgh, Cornelis, Dutch P., Utrecht; pupil of Abr. Bloemaert and Elsheimer; 1586-1667. Utrecht. — li.

Poelman, P. J., Flem. P., Ghent; b. 1801.

Portaels, Jean François, P., Vilvorde; pupil of Navez & P. Delaroche; b. 1818.

Post, Frans, P., Leyden; 1612 (?)-80. Haarlem.

Post, Pieter, A. & P., Haarlem; 1598-ca. 1665. Haarlem.

Potter, Paulus, Dutch P., Enkhuizen; pupil of his father Pieter (Amsterdam) and of Jacob de Wet (Haarlem); 1625-54. Delft, the Hague, Amsterdam. — lxi.

Potter, Pieter, Dutch P., Enkhuizen; c. 1600-1652. Leyden. Amsterdam.

Pourbus, Frans, the Elder, Netherl. P., Bruges; pupil of his father Pieter P. and of Frans Floris; 1545-81. Bruges, Antwerp.

Pourbus, Frans, the Younger, P., Antwerp; son and pupil of the preceding; 1569-1622. Antwerp, Paris.

Pourbus, Pieter, P., Gouda; pupil of Lancelot Blondeel (?); 1510 (13?)-1584. Bruges. — xliv.

Prins, Johannes Huibert, P., the Hague; 1758-1806.

Pynacker, Adam, Dutch P., Pynacker, near Delft; follower of Jan Both; 1622-73. Delft. — lxii.

Quast, Pieter Jansz, Dutch P., Amsterdam, imitator of Brouwer; 1606-47. Amsterdam, the Hague.

Quellinus or *Quellin, Artus* (not *Arthur*), *the Elder*, S., Antwerp; son of Erasmus Q. the Elder, and pupil of his father and of B. Duquesnoy (Rome); 1609-68. Antwerp, Amsterdam, Germany.

Quellinus, Artus, the Younger, S., St. Trond; son and pupil of the foregoing; 1625-70. Antwerp.

Quellinus, Erasmus, the Younger, P., Antwerp; pupil of his father, the sculptor E. Q. the Elder, and of Rubens; 1607-78. Antwerp. — xlix.

Quellinus, Jan Erasmus, P., Antwerp; son and pupil of the last (Veronese); 1634-1715. Antwerp.

Quinckhard, Jan Maurits, Dutch P., Rees; pupil of his father, of Arn. Boonen, Christoffel Lubinietzki, and Nic. Verkolje; 1688-1772. Amsterdam, Utrecht.

Ravenswaag, Jan van, Dutch P., Hilversum; 1789-1869.

Ravesteyn, Jan van, Dutch P.; 1572 (?)-1657. The Hague. — liii.

Rembrandt Harmensz van Ryn, Dutch P., Leyden; pupil of Jac. van Swanenburgh (Leyden) and of Pieter Lastman (Amsterdam); 1606-69. Amsterdam. — liv.

Rietschoof, Jan Claesz, Dutch P., Hoorn; pupil of Abr. Liedts and L. Bakhuysen; 1652-1719.

Robbe, Henri, P., Courtrai; b. 1807. Brussels.

Robbe, Louis, P., Courtrai; 1806-87. Courtrai, Brussels.

Rochussen, Charles, P., Kralingen; pupil of W. J. J. Nuyen; 1814-94. Rotterdam.

Roelandt, Ludov., A., Nieuwpoort; pupil of Percier and Fontaine (Paris); 1786-1864. Liège, Ghent.

Roelofs, Willem, P., Amsterdam; pupil of H. van de Sande-Bakhuyzen (the Hague); 1822-97. Brussels, The Hague.

Romans, Jacob, A. & P.; d. 1690. The Hague, Bois-le-Duc.

Rombouts, *Theodor*, P., Antwerp; pupil of Abr. Janssens the Elder; 1597-1637. Rome, Florence, Antwerp. — xlix.

Romeyn, *Willem*, Dutch P., Haarlem; pupil of Claes Berchem; d. after 1693. Haarlem.

Ronner-Knip, *Henriette*, P., Amsterdam; b. 1821.

Roose, see *Liemaeckere*.

Roosenboom, *Margaretha*, Dutch P. of flowers; 1843-96. The Hague.

Roquelle, *Johan de la*, Dutch P., the Hague; d. after 1694.

Rosseels, *Jacques*, Belg. P.; b. 1828.

Rossum, *Johan van*, Dutch portrait-painter of the 17th century.

Roth, *Georg Andries*, P., Amsterdam; b. 1809.

Royer, *Louis*, S., Malines; pupil of J. F. van Geel of Amsterdam; 1793-1868. The Hague, Amsterdam.

Rubens, *Petrus Paulus*, Flem. P., b. at Siegen in Nassau; pupil of Tobias Verhaegt, Adam van Noort, and Otho van Veen (Antwerp); 1577-1640. Italy, Antwerp. — xlvi.

Ruysch, *Rachel*, Dutch P., Amsterdam; pupil of Willem van Aelst; 1664-1750; Amsterdam, The Hague. — lxii.

Ruysdael, *Isaac van*, Dutch P., brother of Sal. van R.; d. 1677.

Ruysdael, *Jacob van*, Dutch P., Haarlem; 1628(29)-82. Haarlem, Amsterdam. — lxi.

Ruysdael, *Salomon van*, Dutch P.; d. 1670. Haarlem.

Ryckaert, *David*, *the Younger*; Flem. P., Antwerp; pupil of his father; 1612-62. Antwerp.

Sadée, *Philip*, P., the Hague; b. 1837. The Hague.

Saenredam, *Pieter*, Dutch P., Assendelft; pupil of Frans de Grebbe (Haarlem); 1597-1665. Haarlem.

Saftleven, *Herman*, Dutch P., Rotterdam; pupil of Jan van Goyen; 1610-85. Rotterdam, Utrecht.

Sallaert, *Antonius*, Flem. P., Brussels; pupil of Michel de Bordeaux; b. ca. 1590, d. after 1648. Brussels.

Sanders, *Hercules*, Dutch P., Amsterdam; b. 1606, d. after 1663.

Sandrart, *Joachim von*, P., Frankfort on the Main; pupil of Gerh. Honthorst at Utrecht (Venice, studied Titian and Veronese); 1606-88. England, Venice, Rome, Amsterdam, Augsburg, Nuremberg.

Santvoort, *Dirck Dircksz*, P. of portraits; 1610-80. Amsterdam.

Savery, *Roeland*, Dutch P., Courtrai; pupil of his elder brother Jacob, at Amsterdam; 1576-1639. Utrecht. — xliv.

Schalcken, *Godfried*, Dutch P., Made, near Geertruidenberg; pupil of Samuel van Hoogstraten & Gerard Dou; 1643-1706. Dordrecht, The Hague. — lvii.

Schampheleer, *Edmond de*, P. (landscapes), b. 1825. Brussels.

Scheemaeckers, *Pieter*, S., Antwerp; pupil of P. Verbruggen; 1640-1714. Antwerp.

Scheffer, *Ary*, P., Dordrecht; pupil of P. Guérin (Paris); 1795-1858. Paris.

Schelfhout, *Andreas*, P., The Hague; 1787-1870. The Hague.

Schendel, *Petrus van*, P., Terheyden, near Breda; pupil of M. J. van Bree (Antwerp); 1806-70. Amsterdam, Rotterdam, The Hague, Brussels.

Scholten, *Hendrik Jacobus*, P., Amsterdam; b. 1824.

Schooten, *Joris van*, Dutch P., pupil of C. van der Maes (Leyden); 1587-1651.

Schotel, *Joh. Christianus*, P., Dordrecht; pupil of M. Schouman; 1787-1838. Dordrecht.

Schotel, *Petrus Joh.*, P., Dordrecht; son and pupil of the last; 1808-65.

Schouman, *Martinus*, P., Dordrecht; pupil of M. Versteeg; 1770-1848.

Schut, *Cornelis*, P., Antwerp; pupil of Rubens; 1597-1655. Antwerp. — xlix.

Schwartze, *Therese*, P., Amsterdam; pupil of her father J. G. Schwartze and Gabriel Max; b. 1851.

Scorel (Schooreel), *Jan van*, P. & A., Schoorl, near Alkmaar; 1495-1562. Rome, Utrecht, Haarlem. — xliv.

Seghers, *Daniel*, Flem. P., Antwerp; pupil of Velvet Brueghel; 1590-1661. Antwerp.

Seghers, *Gerard*, P., Antwerp; 1591-1651. Antwerp, also Madrid. — xlix.

Simonis, *Eugène*, S., Liège; pupil of Kessels & Finelli (Rome); b. 1810. Liège, Brussels.

Slingelandt, *Pieter van*, Dutch P., Leyden; pupil of Gerard Dou; 1640-91; Leyden. — lvii.

Slingeneyer, *Ernest*, P., Loochristy, near Ghent; pupil of G. Wappers; 1823-94.

Sluys, Belgian A.; 1782-1861.

Snayers, *Peter*, Flem. P., Antwerp; pupil of Seb. Vrancx; b. 1593, d. after 1669. Antwerp, Brussels.

Snyders, *Frans*, Flem. P., Antwerp; 1579-1657. Antwerp. — xlix.

Snyers, *Pieter*, Flem. P., Antwerp; 1681-1752. Antwerp.

Sorgh (not *Zorgh*), *Hendrik Maertensz*, surn. *Rokes*, Dutch P., Rotterdam (?); pupil of Willem Buyteweg; 1611-70(?). Rotterdam.

Soutman, *Pieter*, P., Haarlem; pupil of Rubens; 1580-1657.

Springer, *Cornelis*, P., Amsterdam; pupil of K. Karssen; 1817-91.

Stallaert, *Joseph*, P., Merchtem; b. 1825. Brussels.

Staveren, *Johan Adriaensz van*, Dutch P., Leyden; d. 1669.

Steen, *Jan*, Dutch P., Leyden; pupil of Nic. Knupfer (Utrecht); 1626(?) -1679. Leyden, Haarlem. — lx.

Stevens, *Alfred*, P., Brussels; pupil of Navez and Roqueplan (Paris); b. 1828.

Stevens, *Antonis Palamedesz*, erroneously instead of: *Stevaerts*, see *Palamedesz*.

Stevens, *Joseph*, P., Brussels; 1822-92. Paris.

Stobbaerts, *Jean Baptiste*, Belgian P.; b. 1838. Antwerp.

Stoop, *Dirck*, Dutch P.; 1610-86. Utrecht, Lisbon.

Strické, *Joh. Th.*, S., Dorsten in Westphalia; 1817-91. Amsterdam.

Stroobant, *Franz*, P., Brussels; b. 1819.

Stry, *Jacob van*, P., Utrecht; pupil of A. C. Lens; 1756-1815.

Stuerbout, see *Bouts*.

Susterman, *Lambert*, see *Lombard*.

Suys, *Léon*, *the Younger*, living P., Brussels.

Swanenburgh, *Izaack Claesz van*, P.; d. 1614.

Swanenburgh, *Jacob Izackz van*, P., son of the last; 1580-1658. — liii.

Swanevelt, *Herman van*, P., Woerden (Rome, Claude Lorrain); c. 1600 -1655. — lxii.

Swerts, *Jan*, P., Antwerp; pupil of Nic. de Keyser; 1820-79.

Tempel, *Abraham van den*, Dutch P., Leeuwarden; 1622(23)-72. Leyden, Amsterdam.

Teniers, *David*, *the Elder*, Flem. P., Antwerp; pupil of his elder brother Juliaen (Rome, Elsheimer); 1582-1649. Antwerp.

Teniers, *David*, *the Younger*, Flem. P., Antwerp; son and pupil of the last; 1610-90. Antwerp, Brussels. — l.

Ten Kate, *Herman Frederik Karel*, P., The Hague; pupil of Kruseman; 1822-91.

Terburg (*Terborch*, *Ter Borch*), *Gerard*, Dutch P., Zwolle; pupil of his father (Haarlem, Pieter Molyn, Frans Hals); 1617-81. Deventer.—lx.

Teunissen, *Cornelis*, Dutch P., 1533-57. Amsterdam. — liii.

Thulden (*Tulden*), *Theodore van*, P., Bois-le-Duc; pupil of Abr. Blyenberch & Rubens; 1607 (?)-1676 (?). Paris, Antwerp, Bois-le-Duc.

Thys (*Thyssens*), *Peter*, *the Elder*, P., Antwerp; pupil of A. Deurwaerder; 1616-77 (79). Antwerp.

Tilburg (*Tilborgh*), *Egidius* (*Gilles*) *van*, P., Brussels; pupil of *Teniers the Younger*; 1625-78 (?). Brussels.

Tol, *Dominicus van*, Dutch P.; pupil of Ger. Dou; b. between 1631 and 1642, d. 1676. Leyden.

Trigt, *Hendrik Albert van*, P., Dordrecht; b. 1829.

Troost, *Cornelis*, P., Amsterdam; pupil of Arnold Boonen; 1697-1750. Amsterdam.

Tschaggeny, *Karl*, P., Brussels; 1815-94.

Tuerlinckx, *Joseph*, S., Malines; pupil of Van Brée & W. Geefs (Brussels); b. 1820.

Tybaut, *W.*, P. & P. on glass, Haarlem; latter half of the 16th cent.

Uchtervelt, see *Ochtervelt*.

Uden, *Lucas van*, P., Antwerp; 1595-1672 (3). Antwerp. — xlix.

Ulft, *Jacob van der*, Dutch P., Gorcum; b. 1627, d. after 1688. Gorcum.

Utrecht, *Adriaen van*, Flem. P., Antwerp; 1599-1652. Antwerp.

Vaenius, see *Veen*.

Valckert, *Werner van*, Dutch P.; pupil of H. Goltzius; flourished 1620-27 at Amsterdam, Haarlem, and Delft.

Valkenburg, *Hendrik*, P., Deventer; b. 1826.

Veeken, *Jan Baptist van der*, Flem. P. on glass; middle of 16th cent.

Veen (*Ven*), *Jan A. van der*, S., Bois-le-Duc. Born in the beginning of the 19th century.

Veen, *Marten H. van*, see *Heemskerck*.

Veen, *Otto van* (*Otho Vaenius*), Flem. P., Leyden; 1558-1629. Liège, Leyden, Antwerp, Brussels. — xlvi.

Velde, *Adriaen van de*, Dutch P., Amsterdam; pupil of his father Willem (Amsterdam); ca. 1635-72. Amsterdam. — lxi.

Velde, *Esaias van de*, Dutch P., Amsterdam; ca. 1590-1630. Haarlem, the Hague.

Velde, *Willem van de V.*, *the Elder*, P., Leyden; father of Adriaen and Willem the Younger; 1611-93. England.

Velde, Willem van de V., the Younger, Dutch P., Amsterdam; brother of Adriaen, pupil of his father Willem & of Simon de Vlieger; 1633-1707. Amsterdam, Greenwich. — lxii.

Venne, Adriaen van de, Dutch P., Delft; pupil of Simon Valck the goldsmith; 1589-1662. Middelburg, the Hague.

Verboeckhoven, Charles Louis, P., Warneton; pupil of his father Barthélemy V.; 1802-84.

Verboeckhoven, Eugène Joseph, P., Warneton, brother of the last; pupil of his father (Potter, Ommeganck); 1799-1881. Brussels.

Verboom, Adriaen H., Dutch P., Amsterdam; b. 1628, d. after 1670.

Verbruggen, Henri François, S., Antwerp; son and pupil of the following; 1655-1724. Antwerp.

Verbruggen, Pieter, S., Antwerp; father of the foregoing; d. 1686.

Verhaagt, Tob., P., Antwerp, 1566-1631.

Verhaghen, P. J., P., Aerschot. 1728-1811. Louvain.

Verhas, Jan, P., Dendermonde; 1834-96. Brussels.

Verhulst, Rombout, S., Malines (?); pupil of Rombout Verstappen & François van Loo; 1624(25)-98. Holland.

Verkolje, Jan, Dutch P., Amsterdam; pupil of Jan Livens; 1650-93. Delft.

Verlat, Charles, P., Antwerp; pupil of Nic. de Keyser; 1824-90. Weimar, Antwerp.

Verlinde, Pierre Antoine, P., Winoxbergen; 1801-77. Paris, Antwerp.

Vermeer, Joh. (Jan van der Meer), Dutch P., Delft; 1632-75. Delft. — lvii.

Verschaeren, Jean Antoine, P., Antwerp; pupil of Herreyns; 1803-63.

Verschaffelt, PierreAntoine, Chevalier de, S., Ghent; pupil of Pierre de Sutter and of Bouchardon (Paris); 1710-93. Rome, Mannheim.

Verschuier, Lieve, P., Rotterdam (?); 1630(?)-86.

Verschuur, Wouterus (Walter), P., Amsterdam; pupil of P. G. van Os; 1812-74.

Verspronck, Cornelis Engelszoon, P., Haarlem; pupil of Corn. Cornelisz and Karel van Mander; 17th cent.

Verspronck, Jan, Dutch P., Haarlem; son of the last, pupil of Frans Hals; 1597-1662. Haarlem.

Versteeg, Maggiel, P., Dordrecht; pupil of A. van Wanum; 1756-1843.

Verveer, Elchanon, P., the Hague; pupil of the following and of Herm. Ten Kate; b. 1826.

Verveer, Salomon Leonardus, P., the Hague; pupil of B. J. van Hove; 1813-76. The Hague.

Vervloet, Franciscus, Flem. P., Malines; 1795-1872.

Victor or *Fictor, Jacomo*, Dutch P.; prob. a relative of Jan Victors; flourished at Amsterdam about 1670.

Victors (Victor, Victoor, Fictoor), Jan, Dutch P., Amsterdam; pupil of Rembrandt; b. 1620, d. after 1672.

Vieillevoye, J. B. de, P., Verviers; 1798-1855. Liège.

Vigne, Félix de, P., Ghent; 1806-62.

Vigne, Petrus de, S., Ghent; brother of the last; 1812-77.

Vinck, Franz, P., Antwerp; pupil of Leys; b. 1827.

Vinckboons, David, Dutch P., Malines; 1578-1629. Amsterdam.

Vinckenbrinck, Albert, S., Sparendam; 17th cent.

Vingboons, Ph., A., Amsterdam; 1608-75.

Vlieger, Simon de, Dutch P., Rotterdam; 1601-53. Delft, Amsterdam.

Vliet, Hendrik van, Dutch P., Delft; pupil of M. I. van Mierevelt (Delft); 1611(12)-75. Delft. — lxii.

Vogel, Cornelis Joh. de, P., Dordrecht; 1824-79.

Vois, Arie (Adriaen) de, Dutch P., Utrecht (?); pupil of Nic. Knupfer (Utrecht) & of A. van den Tempel (Leyden); 1631(?)-80. Leyden.

Vollenhoven, Herman van, Dutch P.; beginning of the 17th cent. Utrecht.

Vollevens, Johannes, the Elder, Dutch P., Geertruidenberg; pupil of N. Maes (Dordrecht); 1649-1728.

Voort, Cornelis van der, Dutch P., Antwerp. 1576-1624. Amsterdam.

Vos, Cornelis de, Flem. P., Hulst; pupil of David Remeeus; c. 1585-1651. Antwerp.

Vos, Maerten de, Flem. P., Antwerp; pupil of Frans Floris; 1532-1603. Venice, Antwerp.

Vos, Pauwel de, Flem. P., Hulst; c. 1590-1678.

Vos, Simon de, Flem. P., Antwerp; pupil of Corn. de Vos; 1603-76. Antwerp.

Vranex, Sebastian, P., Antwerp; 1573-1647.

Vriendt, Albert de, living P., Brussels, Antwerp.

Vriendt, Cornelis de, A., Antwerp; brother of the next; 1518-75. Antwerp.

Vriendt, Frans de, surn. *Frans Floris*

Flem. P., Antwerp; 1518(19)-70. Antwerp. — xliv.

Vries, H. Vredeman, A. & P., Leeuwarden; 1528-1607. Germany, Holland.

Vroom, Hendrik Cornelisz, Dutch P., Haarlem; 1556-1640. Haarlem.

Waldorp, Antoine, P., 't Huis ten Bosch, near the Hague; 1803-66.

Wappers, Gustav, P., Antwerp; pupil of M. J. van Bree and Herreyns; 1803-74. Antwerp.

Waterlo, Anthonie, Dutch P. and etcher, Lille; b. 1609(10), d. after 1676. Leeuwarden, Amsterdam.

Wauters, Émile, P., Brussels; pupil of Portaels & Gérôme (Paris); b. 1849. Brussels.

Weenix, Jan, Dutch P., Amsterdam; son and pupil of the following; 1640-1719. Amsterdam, Utrecht.

Weenix, Jan Baptist, Dutch P., Amsterdam; pupil of Jan Micker and Abr. Bloemaert (Utrecht) and of Claas Moeyaert (Amsterdam); 1621-60. Amsterdam, Utrecht.

Weissenbruch, Jan, P., the Hague; pupil of S. L. Verveer; 1822-80.

Werff, Adriaen van der, Dutch P., Kralingen; pupil of Cornel. Picolet & Eglon van der Neer; 1659-1722. Rotterdam.

Werff, Pieter van der, Dutch P., Kralinger-Ambacht, near Rotterdam, brother and pupil of the last; 1665-1721. Rotterdam.

Weyden, Roger (Rogier) van der, also called *Roger (Rogelet) de la Pasture*, Netherl. P., Tournai; c. 1400-1464. Tournai, Brussels. — xli.

Wiertz, Antoine Joseph, P. & S., Dinant; pupil of Herreyns and Van Bree; 1806-65. Brussels.

Wildens, Jan, Flem. P., Antwerp; pup. of Verhulst; 1586-1653. Antwerp.

Willaerts, Adam, Dutch P., Antwerp; 1577-1664. Utrecht.

Willeboirts, Thomas, surn. *Bosschaert*, P., Bergen-op-Zoom; pup. of G. Seghers; 1614-54. Antwerp.

Willems, Florent, P., Liège; b. 1816(?). Paris.

Willemssens, Louis, S., Antwerp; pupil of A. Quellin the Elder; 1630-1702. Antwerp.

Winne, Lievin de, P., Ghent; pupil of Felix de Vigne; 1821-80.

Winter, Abraham Hendrik, P., Utrecht; 1800-1861.

Wit, Jacob de, P., Amsterdam; 1695-1754. Antwerp, Amsterdam.

Witte, Emanuel de, Dutch P., Alkmaar; pupil of Evert van Aelst; 1617-92. Delft, Amsterdam. — lxii.

Witte, Gaspard de, P., Antwerp; 1618-80 (81). Antwerp.

Wolfvoet, Johannes Victor, P., Antwerp; pupil of his father Victor W. and of Rubens; 1612-52.

Wolterbeck, Anna Henriette, Amsterdam; b. 1834.

Wouters, Charles Augustin, P., Boom, near Antwerp; b. 1811. Malines.

Wouverman, Jan, Dutch P., Haarlem; brother and pupil of Philip W.; 1629-66. Haarlem.

Wouverman, Philips, Dutch P., Haarlem; 1619-68. Haarlem. — lxi.

Wouverman, Pieter, Dutch P., Haarlem; brother of the last, pupil of his father Paulus W.; 1623-82. Haarlem.

Witewael, Joachim Antonisz, P., Utrecht; pupil of Joos de Beer; 1566-1638. France, Italy.

Wulffaert, Adrien, P., Goes; pupil of Ducq (Bruges) and Gallait; b. 1804. Antwerp, Ghent.

Wyck, Thos., Dutch P., Beverwyck, near Haarlem; 1616(?)-77. Haarlem.

Wynants, Jan, Dutch P.; b. 1625(?), d. after 1682(?). Amsterdam. — lxi.

Ykens, Jean, S. & P., Antwerp; 17th cent.

Ykens (Eyckens), Pieter, P., Antwerp; son and pupil of the last; 1648-95. Antwerp.

Zeeman, Reinier (Remigius), proper name supposed to be *Nooms*, Dutch P., Amsterdam; b. ca. 1623, d. shortly before 1668. Amsterdam.

Zorgh, see *Sorgh*.

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Dünkirchen
Calais
Boulogne
Dover
Ramsgate
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Harwich
Hull
Leith
Edinburgh
Glasgow
Liverpool
Manchester
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Bristol
Cardiff
Portsmouth
Southampton
Plymouth
Falmouth
Queenstown
Cork
Dublin
Belfast
Holyhead
Fishguard
Milford
Pembroke
Swansea
Weymouth
Cherbourg
Havre
Rouen
Dieppe
Newhaven
Brighton
Folkestone
Ostende
Zeebrügge
Flushing
Vlissingen
Terneuzen
Sluis
Gent
Brügge
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